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Enrico Prampolini
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NOTE: The idea for an International Theatre Exposition, New York, 1926, originated with me, in Paris, last summer. Tristan Tzara advised me to invite the coöperation of Friedrich Kiesler, director of the Theatre Exposition of the city of Vienna, 1924, and famous theatre-architect . . . in the organization of the project. The exposition was brought to America under the auspices of The Theatre Guild, Provincetown Playhouse, Greenwich Village Theatre and Neighborhood Playhouse.

I alone am responsible for contents, format and printing of Catalogue and Little Review.
jh.

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A NEW REALISM--THE OBJECT

(ITS PLASTIC AND CINEMATOGRAPHIC VALUE)

EVERY EFFORT in the line of spectacle or moving-picture, should be concentrated on bringing out the values of the *object*—even at the expense of the subject and of every other so called photographic element of interpretation, whatever it may be.

All current cinema is romantic, literary, historical expressionist, etc.

Let us forget all this and consider, if you please:

A pipe—a chair—a hand—an eye—a typewriter—a hat—a foot, etc., etc.

Let us consider these things for what they can contribute to the screen just as they are—in *isolation*—their value enhanced by every known means.

In this enumeration I have purposely included parts of the human body in order to emphasize the fact that in the new realism the human being, the personality, is very interesting only in these fragments and that these fragments should not be considered of any more importance than any of the other objects, listed.

The technique emphasized is to isolate the object or the fragment of an object and to present it on the screen in close-ups of the largest possible scale. Enormous enlargement of an object or a fragment gives it a personality it never had before and in this way it can become a vehicle of entirely new lyric and plastic power.

I maintain that before the invention of the moving-picture no one knew the possibilities latent in a foot—a hand—a hat.

These objects were, of course, known to be useful—they were seen, but never looked at. On the screen they can be looked at—they can be discovered—and they are found to possess plastic and dramatic beauty when properly presented. We are in an epoch of specialization—of specialties. If manufactured objects are on the whole well realized, remarkably well finished—it is because they have been made and checked up by specialists.

I propose to apply this formula to the screen and to study the plastic possibilities latent in the enlarged fragment, projected (as a close up) on the screen, specialized, seen and studied from every point of view both in movement and immobile.

Here is a whole new world of cinematographic methods.

These objects, these fragments, these methods are innumerable—limitless. Life is full of them. Let us see them on the screen.

The point is to know how to "exploit" them—the point is to find out the right way of using them. It is more difficult than it seems.

To get the right plastic effect, the usual cinematographic methods must be entirely forgotten. The question of light and shade becomes of prime importance. The different degrees of mobility must be regulated by the rhythms controlling the different speeds of projection—*la muniterie*—the timing of projections must be calculated mathematically.

New men are needed—men who have acquired a new sensitiveness toward the object and its image. An object for instance if projected 20 seconds is given its full value—projected 30 seconds it becomes negative.

A transparent object can remain immobile, and light will give it movement. An opaque object can then be moved in rhythm with the tempo of the transparent object. In this way an enormous variety of effects can be achieved by the use of totally different objects having in themselves absolutely no expression, but handled with understanding and knowledge. Light is everything. It transforms an object completely. It becomes an independent personality.

Take an aluminum saucepan. Let shafts of light play upon it from all angles—penetrating and transforming it. Present it on the screen in a close up—it will interest the public for a time, yet to be determined. The public need never even know that this fairy-like effect of light in many forms, that so delights it, is nothing but an aluminum saucepan.

I repeat—for the whole point of this article is in this: the powerful—the spectacular effect of *the object* is entirely ignored at present.

Light animates the most inanimate object and gives it cinematographic value.

This new point of view is the exact opposite of everything that has been done in the cinema up to the present. The possibilities of the fragment or element have always been neglected in order to present vague moving masses in the inactive rhythm of daily life. Everything has been sacrificed for an effect which bears no relation to the true reality. The realism of the cinema is still to be created—It will be the work of the future.

December 1925

Translated by Rosamond Gilder

F. LÉGER

THE RUSSIAN THEATRE OF TODAY

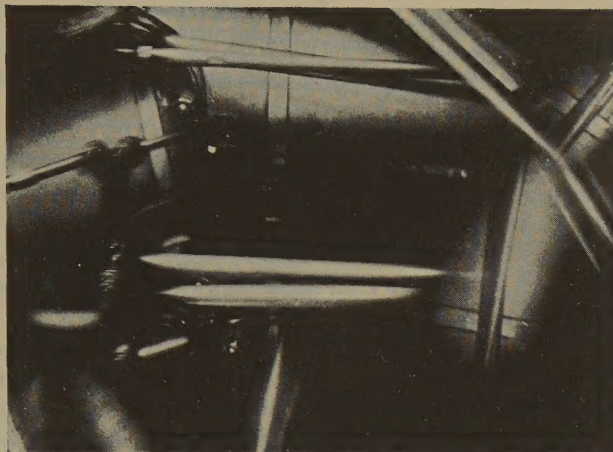
I—*Principles of the Contemporary Stage*

IN the first period of the revolution, the theatre became the most vital of the arts—literature, music, and painting being completely dominated by it. Presses which had been turning out the books of Russian verse and prose writers now suspended activity. The art galleries were empty. The theatre alone was in ferment and had the power of arousing an audience. The poets Alexandre Blok, Alexis Remizov, Valère Broussov, Vladimir Maiakovsky, and Serge Essenine abandoned the solitude of their garrets to collaborate with the theatre. They set to work on problems of repertoire. They hunted among old plays for any which might have some link with our own epoch. They adapted texts, cut away the dead matter from classic works, attempted to create new pieces.

Alexander Vesnine, Georges Jakouloff, Natan Altmann, Marc Chagall, Moise Falk, Isaac Rabinovitch, and Soukher-Ber-Rybak forsook painting for the theatre.

The composers Alexandrov, Metner, Gnossine, Sizov, Enghel, Kreyn and Akhron began working for the theatre.

The theatre has swallowed up the other arts. In these years of storm and stress, it is the theatre which catches the rhythm of the age. Being synthetic, it keeps the actor in close touch with the poet, the musician with the painter. Each theatre, whatever



FILM--MECHANICAL BALLET

its program, brings together experts from all the provinces of art. And the theatre has already outstripped the ordinary conception of stage and playhouse: it has become an Art Palace.

II—*Different Tendencies in the Theatre*

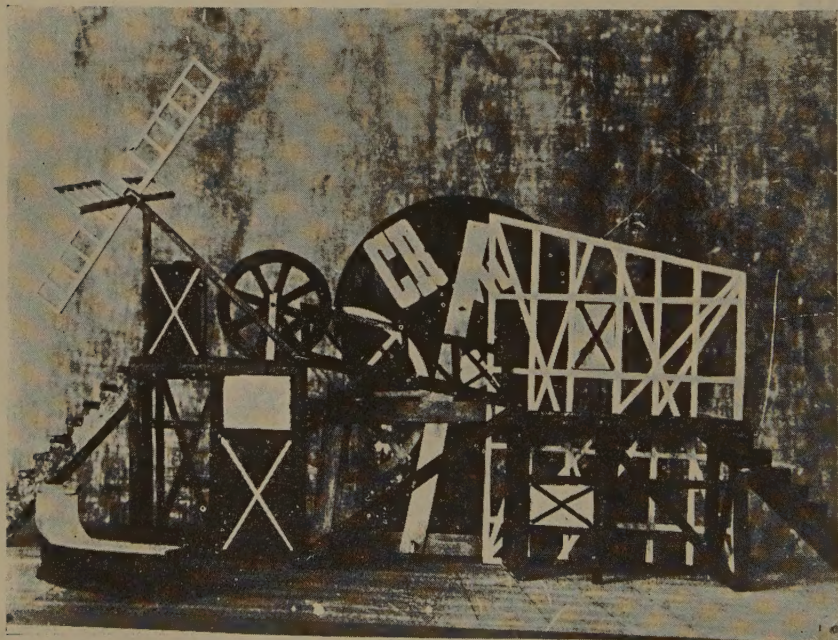
The current notion that the Soviet revolution has turned the theatre, along with the rest of life, upside down, does not correspond at all with the actual facts. The efforts of the Left to avoid the older channels of Russian art have naturally been unsuccessful. The laws of tradition and succession remain as inviolable in scenic art as in the evolution of biological forms.

On the other hand, the conceptions of the Soviet theatre (such as "propagandist" art, and "blurb" art) are just as absurd.

The art of the revolutionary period was never so firmly linked with the art of the pre-revolutionary period, and the aspects of the drama were never so varied, as at the present time.

There are two factions: the "academic" theatres and the theatres of the "Left." But each of these factions is in turn subdivided into smaller groups.

Lunatcharsky, the commissioner of public education, is at the head of the academic theatres, whose watchword is fidelity to tradition. This faction includes the Grand and Little theatres



DECOR BY POPOVA

Theatre Meierhold, Moscow

ALFRED ROLLER

- 65 Model "Don Giovanni"
66-86 Photographs of Wagner, Mozart, Goethe

OSCAR STRNAD

- 87 Model for Ring Stage
88 " " "Midsummer Night's dream"
89 " " "Hamlet"

HARRY TÄUBER

- 90 Model for "Gas"

FRITZ TREICHLINGER

- 91 Model for exercises

TREICHLINGER & ROSENBAUM

- 92 Model for Orchestra Stage

at Moscow, and the Old Alexandrine, Marie, and Michel theatres at Leningrad. Other adherents, although more advanced, are the Theatre of the Arts and its Studios at Moscow, with Stanislavsky and Nemirovitch-Danchenko at the head, and the Kamerny Theatre of Tairoff and Alice Koonen, who have strong Western sympathies.

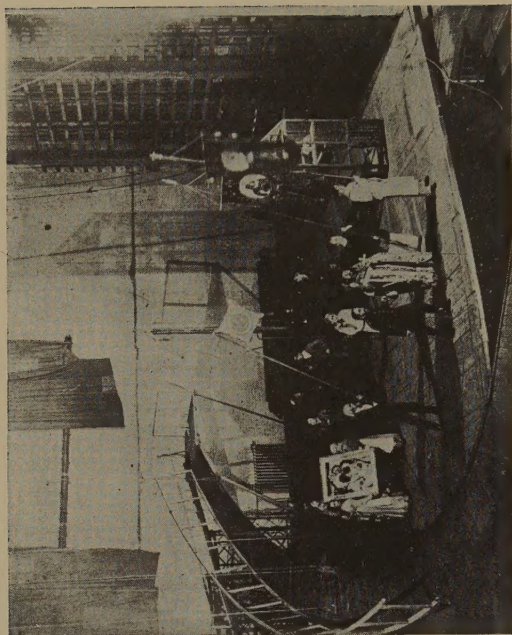
The Left includes: 1—the Vsevolod Meierhold Theatre; 2—the First Laborers' Theatre of the Proletkult; 3—the Theatre of the Revolution, at Moscow; 4—the Red Theatre; 5—the New Dramatic Theatre at Leningrad, and some "circles," connected with the Club of Factory Workers. Vsevolod Meierhold is commander in chief. Some theatres, avowedly new but in reality old, vacillate between the two factions.

The theatres of Soviet Russia are continually at war. The various schools attack one another, alternating in offensive and retreat.

Occasionally there is an armistice. One side or the other hoists the white flag. The parliamentarians engage in long conferences. Meierhold and Lunatcharsky sign a treaty. But in time divergencies of attitude and taste turn up again. The battle is renewed.

Indefatigable in their struggles, both sides exert themselves to the limit of their endurance. Such energy as this seethes in the blood of the contemporary U. R. S. S. theatre.

It is commonly thought, in spite of frequent denials, that the art of the Left profits by the political sympathies of the party in power. On the contrary, it is the Right wing which finds advocates among the ranks of important political figures, while the



"THE FOREST"

Meierhold's Theatre, Moscow

BELGIUM

STUDIO L'ARSAUT

93	Costume design for the dancer Alkarowa	"	"
94	"	"	"
95	"	"	"
96	Decor Synthetique		

Left, regardless of its genuinely revolutionary spirit, meets with violent resistance. It is only now that Meierhold's faction is beginning to win over the communists and gain their respect.

III—*Problems of the playwright*

The theatres of the U. R. S. S. faced a crisis in repertoire. Life had been shaken by change and catastrophe. The pre-revolutionary playwrights (Andréeff, Artzybachov, Rychkov, Dymov, and so on) were content to deal with small family squabbles: but the present era required dramas of the major passions. Obviously, trivial events cannot hold spectators who have taken part in this important struggle. Some years must pass before the new drama could arise. For Oscar Wilde was wrong: art never precedes life, but on the contrary, is barely able to keep pace with it. This is true of our age. For want of new plays, it was necessary to go back to the older works of all countries. But these classics had to be "rejuvenated," had to be "brought up to date." Of course, there was a howl of protest from the museums, the savants, the bibliophiles, and the antiquarians. But the new theatre was implacable. Brusquely, it adapted to its tastes and its needs, Lope da Vega, Shakespeare, Schiller, Victor Hugo, Ostrovsky, and Soukhovo-Kobyline.

It made only one concession: plays had to be staged in such a way as to captivate the new audiences. And now a whole constellation of playwrights arose, called "tailors" by the wits.

Plays were rearranged, cut, rewritten, and so on. Sometimes the text was left intact; but the director, while respecting the playwright's purposes, would alter the plays in the process of staging them. In both cases the same characteristic tendency of the theatre is manifested: an unwillingness to follow the canons of dead form, and a desire to interpret the images and the words of a play in a contemporary manner.

The Right wing combatted this tendency. The Left proclaimed the laws of the newer dramaturgy, obligatory for both modern works and those of the past. Possibly the Right has been able to influence the Left. Meierhold gave Ostrovsky's "The Forest" without making any changes in the text, although the scenes were called "episodes" and were given a modernistic treatment.

The Left in turn had an effect upon its adversary. The Little Theatre, in putting on Schiller's "Fiesco," used a new translation by Morosov, and also made many alterations in the text.

The question as to the right to tinker with plays continues to be one of the gravest and most perplexing problems of scenic art.

But now at last young Russian playwrights are beginning to emerge. They are: Eugène Zamiatine, Nicolas Erdmann, Boris Romachov, Lydie Seyfoulline.

The plays have actual contemporary conditions as their subject-matter. After an old story of Leskov, Zamiatine writes a kind of farce around the experiences of a Russian peasant in Europe.

Erdmann depicts sarcastically the customs of the lower middle-class in Soviet Russia.

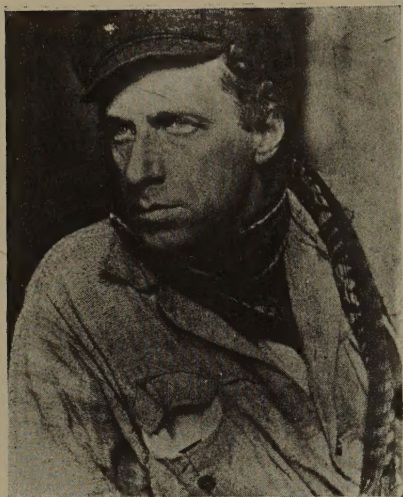
Romachov portrays certain types of communists, figures calculated to arouse both censure and compassion.

And a whole galaxy of satirists is at work attacking with sarcasm and anger the darker aspects of life under the Soviets.

In the U. R. S. S. critics are feared much less than is usually supposed.

IV—*Stage-directors*

Beyond question the stage-directors are the masters of the contemporary Russian theatre. The synthetic character of such spectacles demands an executive head to serve as a focal point for all the isolated efforts and intentions of the individual collaborators. Nearly all the theatres derive their impetus from their directors, and are named after directors, such as the Stanislavsky and Nemirovitch-Dantchenko Theatre, the Meierhold Theatre, the Vakhtangov Theatre, the Tairoff Theatre, the Eysenstein Theatre, and so on. At times a great master will stage a play with the more or less independent collaboration of



M. L. BAUGHNET

- 98 Design
- 99 “
- 100 “

JEAN DELECLUZE

- 101 Boris Godounow
- 102 “
- 103 La Foire de Sorotchintzi
- 104 Marouf

P. FLOUQUET

- 105 L'amant de la Lune
- 106 Le Monsieur un tel.
- 107 Theatre plein Air
- 108 La Ville

V. MEIERHOLD

his students, or a theatre will have several sub-directors—but whatever their number they never obstruct the policies of the real head.

Stanislavsky and Nemirovitch-Dantchenko are reformers. Stanislavsky is aiming to perfect the methods of the actor—Nemirovitch-Dantchenko works on the repertoire and the sets. Both are also concerned with the musical side of their performances.

Vakhtangov, Stanislavsky's successor and favorite pupil, died while still very young. He was hunting for a scenic expression of ecstasy and irony. He rendered “The Dybbuk” (by Ansky) in the theatre, and “Habima” and “Princess Turandot” (by Carlo Gozzi) in his own studio. It was greatly through Vakhtangov's efforts that the Theatre of the Arts and its Studios was won over to modern issues.

Tairoff added another collaborator: the painter. The audiences of the Kamerny Theatre were dazzled by the rich colors and complicated forms introduced by these Russian champions of modernism. The stage became a kind of scenery exhibit. The actors functioned as marionettes, strutting about the boards in elaborate costumes designed by the painters and made by the leading tailors. For Russia, the Kamerny Theatre was like an art gallery or a foreign theatre; while the West found its performances astounding rather than charming. The Kamerny Theatre lost its support.

Meierhold has inaugurated a new era of the theatre. He has discovered dynamic forms for the modern stage and has given each actor the maximum of expressiveness. He has created the

GEO.

- 109 Le Chanteur Acrobate
- 110 Russian Dancer
- 111 Russian peasant
- 112 Le Moujik
- 113 La Marieuse Russe
- 114 Madame Bogaert

J. DE MEESTER JR.

- 115 Malborough
- 116 Lady Malborough
- 117 Scenery

RENE MOULARD

- 118 Le Roman du Renard
- 119 Til Eulenspiegel

VAN DE PAWERB

- 120 Photograph of Scenery
- 121 " " "
- 122 " " "

F. SCOUFLAIR

- 123 Design
- 124 "



ALEXANDER TAIROFF

Director Kamerny Theatre, Moscow



SCENE FOR THE "TEMPEST"

Tairoff Theatre

by Ostrowski

style of the contemporary drama: sober, clear, laconic, and full of movement.

Serge Eysenstein, Meierhold's leading pupil, is exemplifying the doctrines of his master in the production of revolutionary films.

V—"Construction" of the Play

The art of painting became as necessary an adjunct of the theatre as the art of acting. As early as 1905, at the time of the first Russian revolution, Meierhold held up a little model of a set, turned it upside down, and declared that he was overturning the contemporary theatre. In smashing a model which he disliked, Meierhold thought that he was destroying the foundation of the traditional theatre—which must today seem to him a bit naïve. But in any case, the old painted sets are now being more and more often replaced by architectural "constructions." The static principle gives way to the principle of movement. More and more, the theatre is employing "constructive" and mobile objects. The play of the objects contributes to the ensemble of the performance. Motionless sets are now very rare. Painting may return to the salons. The "accessories" are thrown into the archives. The stage becomes bare. The curtain is



LOHENGRIN (Staatstheatre, Russia)

Libakow



"SORCIERE"

*Granovsky and Rabinovitch
Jewish Kamerny Theatre, Moscow*

CZECHO-SLOVAKIA

JOSEF ČAPEK

- 142 Scenery for "Les Faubourgs"
- 143-146 Figures for a Comedy by Arisophanes
- 147-150 Figures for "Dr. Knock," by Jules Romain
- 151 Photographs "Tartuffe"

B. FEUERSTEIN

- 152 Photograph "Edward II"

M. STOBBAERTS

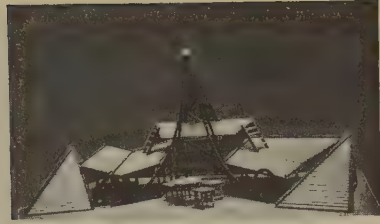
- 125-131 Nothing but a man
- 132 Photo R.U.R.

THEATRE CATHOLIQUE FLAMAND

- 133 Judas

JAMES THIRIAR

- 134 Boris Godounow
- 135 "
- 136 Homme d'Armes
- 137 Thomas l'Auelet
- 138-141 La Foire de Sorotchintzi



"LA CAGNOTTE"
Erdmann, Russia



MEIERHOLD'S THEATRE

Moscow

abolished. The *coulisses* are no longer hidden. For every new set, a special architectural "construction" is erected. As a rule these are mobile, portable objects capable of taking numerous shapes. Everything comes as a surprise in this new kind of "construction." To accompany a crescendo in the play, the stage or the objects begin to turn and to metamorphose. Architects and engineers are superceding the painter. The theatre looks like a kind of factory. The actor is merely a laborer in the "theatre shop." He produces a certain number of values. He is no longer a player, he works.

The "painter-constructor" does not stop at decoration. He takes part in the general business of the play. His objects have as important a role as the human passions. We admit that

he has been allowed to go too far—a fact which cannot be denied. But the Left wing is also influencing the other theatres in this direction. Thus, in the performance of Aristophanes "Lysistrata" at the Theatre of the Arts, the stage turns; and the Little Theatre has given Schiller's "Fiesco" in the constructivist technique.

All theatres eventually come around to Meierhold's ideas, after anywhere from five to ten years. And now that Meierhold, in his search for new forms, has come to the point of renouncing the painter-constructor, all the stages of Moscow, Leningrad, and the provinces are loaded with "constructions."

The painter George Jakouloff was a victim of this combat between director and painter. In his best work (Wagner's "Rienzi") Jakouloff went beyond the possibility of theatrical presentation.

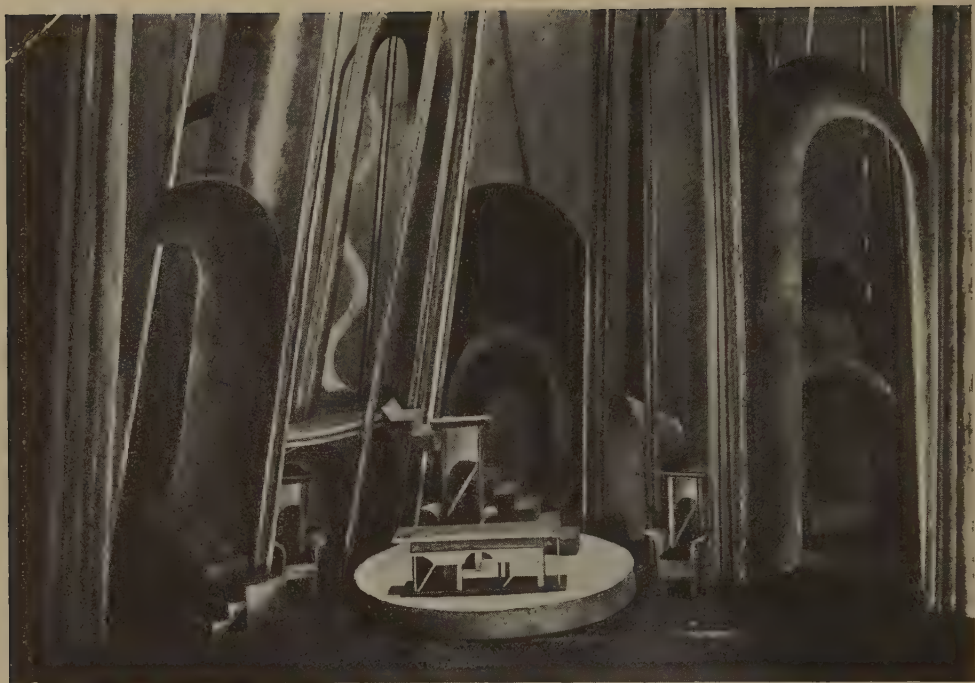
The painters Nathan Altmann, Soukher-Ber-Rybak, and Rabinovitch are working for the Jewish theatre. Altmann is converting it to the religion of Europe, and in collaboration with the director Granovsky has organized it after the German fashion. Ber-Rybak has demonstrated his resources as a genius typical of his race, while Vadim Meller has been equally successful with the theater in the Ukraine where, in collaboration with the director Oles Kourbas, he has created new forms.

VI—*The Actors*

Despite all the changes in the contemporary Russian theatre, the old actors remained. The younger ones simply appeared among them. The revolution has shown its profound respect



MME. MEIERHOLD

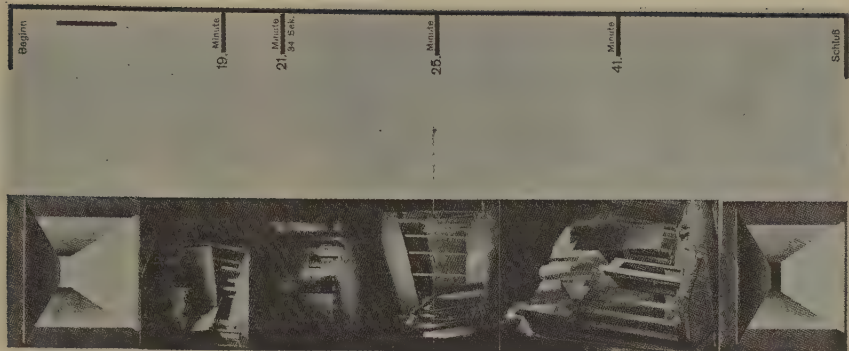


"DON CARLOS" (Schiller)

by Isaac Rabinovitch

for the old masters of the stage. The posters of the state theatres carry numerous names of "popular artists" and "honorary artists." The revolution has not only celebrated the centennials of the Grand and Little theatres at Moscow; also, the fortieth, fiftieth, and sixtieth anniversaries of such and such famous actors have been commemorated. Age has even become a kind of affectation. But the theatre of today is not rich in veterans and patriarchs alone: a new generation is emerging. There are Vakhtangov, Tchekhov, Mme. Solovieva, and Mme. Pyjova. Of the new actors, Zavadsky, Batalov, Iliinsky, Martinson, Mme. Babanova, Mme. Sokolova, and others share the ideas of revolutionary Russia and the technique of the young Soviet theatre. The new actor no longer renders his passions on the stage: rather, he manifests a judgment of these passions. He weighs and criticizes them. To this end, he is equipped not only with keenly modern ideas, but also with a supple body and a sonorous voice. His movements are governed by rhythm. "Bio-mechanics," with economy of gesture based on the principles of good health, is replacing the "plastic" effeminate system of the past.

S. MARGOLINE



RHYTHM

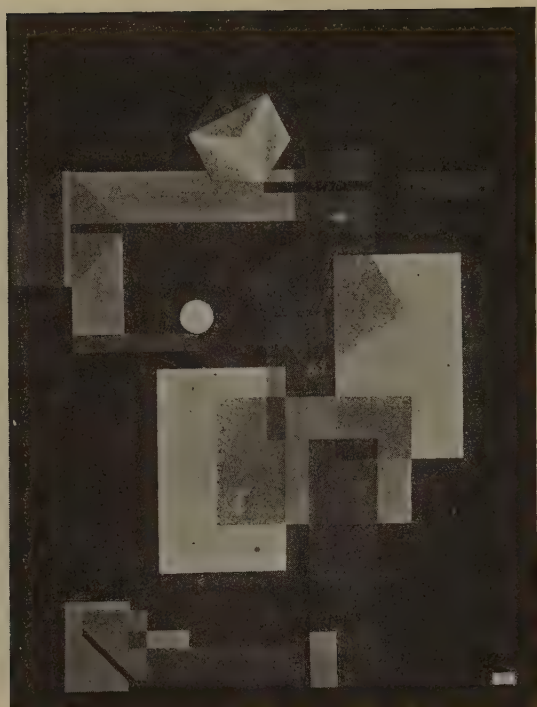
THE RHYTHM of a work is equal to the idea of the whole. Rhythm is the thing that informs ideas, that which runs through the whole: sense—principle, from which each individual work first gets its meaning. Rhythm is not definite, regular succession in time or space, but the unity binding all parts into a whole.

The emotional world, as well as the intellectual, has laws governing its expression.—It is much more the inner, nature-force which directly forms and animates ideas, through which we are bound up with the elemental nature-forces.

Just as the path of the intellectual formulating-power leads to thought, as a justifying moment of intellectual activity, so the emotional formulating-power leads to rhythm as the essence of emotional expression. Just as thought gives the value to an abstract work so rhythm gives a meaning to forms. Abstract activity for its own sake is the same as formal games for their own sake, they can be ingenious or subtle, but in any case they are futile, so long as they do not follow, to the letter, the whole determining impulse.

Rhythm expresses something different from thought. The meaning of both is incommensurable. Rhythm can not be explained completely by thought nor can thought be put in terms of rhythm, or converted or reproduced. They both find their connection and identity in common and universal human life, the life principle, from which they spring and upon which they build further. The analysis of a rhythm can thus only be undertaken quite generally and comparatively, so long as it does not deal with material construction, with the discipline of building.

HANS RICHTER



MECHANICAL MARIONETTE

Húzar—Holland

V. HOFMAN

153-155 Scenery plan for "Die Hussiten"

156-159 Figures for same

160 Scenery for same

161 Photographs for "Königin Christine"

A. V. HRSKA

162 Scenery for "Antoine and Cleopatra"

THE WORK OF V. HÚZAR

THE moving figure here reproduced is explained in the following way.

The cube, at the top of the figure, turns around in an horizontal direction, at the same time it can also turn on its axis.

The ball attached to the oblong square at the end of the long piece extending to the right, as well as the square itself, moves backward and forward,—at the same time the ball can turn on its own axis.

The middle of the figure consists of three different parts, which are able to turn separately to the right and left, the centerpiece, alone of these three, can turn around its diameter.

The foot of the figure is composed in the same way as explained above. The thin lines which are visible in this composition show the way in which the entire figure has been constructed, but when demonstrated they are black and invisible as the background,

163	Figure for same
164	Scenery "Cid"
165	"Don Juan"
166	"Faustine"
167	Figure "Don Juan"
168	"Ungottliche Komodie"
169	

WENIG

170	Model; Strakonicky dudak
171	"Vecer trikrálový"
172-173	Costume designs
174	Photo "La Fiancée"
175	"La Nuit des Rois"
176-178	Photographs

FRANCE

IVE ALIX

179-183	Theatrical Costumes
184-186	Decors for "l'Arlequin"
187-189	Costumes for "Padmavati" (Opera Paris)

COUNT ETIENNE DE BEAUMONT

190-197	Photograph portrait for his film
---------	----------------------------------

NICOLAS BENOIS

198	Decor for "l'Amour et Hierarchie"
199	"Opera Italienne"
200-201	Designs for costumes

against which the Marionette moves, is also supposed to be black (see com. theatre).

The following drawings show clearly the different variations of the figure's pose.

The purpose of this marionette is to create, ever anew, different plastic poses, in colour as well as in form and shape, accompanied by music, and on a stage, of which the different parts are also movable,—in order to compose an harmonious whole.

Up until now the public has always been put before a really completely illustrated piece of work, as can be seen in the here shown shadow-figure Baron von Munchhausen (his trip to Russia), but in this case the purpose has been to give a pure aesthetic view of art, so that colours and separate parts form a rhythmic, harmonious ensemble.

As early as 1920 I gave a demonstration, of this special art, with a dancing shadow-figure in black and white. This demonstration took place in Holland, in the course of the coming year I will demonstrate the above described marionette. This demonstration will also take place in Holland.

HÜZAR

THE SWEDISH BALLET AND THE MODERN AESTHETIC

I APOLOGIZE for signing my name to this article; but being the founder of the Swedish Ballet, I do not wish to entrust any one else with the task of saying what connection there is between this Ballet and the modern aesthetic.

I will not presume here to give a definition of the modern ballet, because it seems to me especially hazardous to define something which is, I believe, the synthetic fusion of four fundamentally divergent arts: choreography, painting, music, and literature.

To attempt a definition of the ballet proper, we should have to rule off the parts germane to each of these arts, and then decide which of the four is more important than the sum of the others. That would require a great deal of explanation, and an analysis which would, in a summary like this, be superfluous.

The Swedish Ballet has always held as its principle the intimate association of the four arts mentioned above. They mutually supplement one another: combining, they offer the possible approach to a perfect totality. It would be dangerous to attempt stating dogmatically just what is expected of the painter, the musician, and the poet—but I can assert that, in order to establish a stable equilibrium among the different mediums, they must all be made to follow the lead of the choreographer, who alone is capable of grasping as a whole the work of the various artists.

GUY DOLLIAN

- 231 Costume design for "The Night"
 232 " " " " " "
 233-234 " " " "

WALTER RENE FUERST

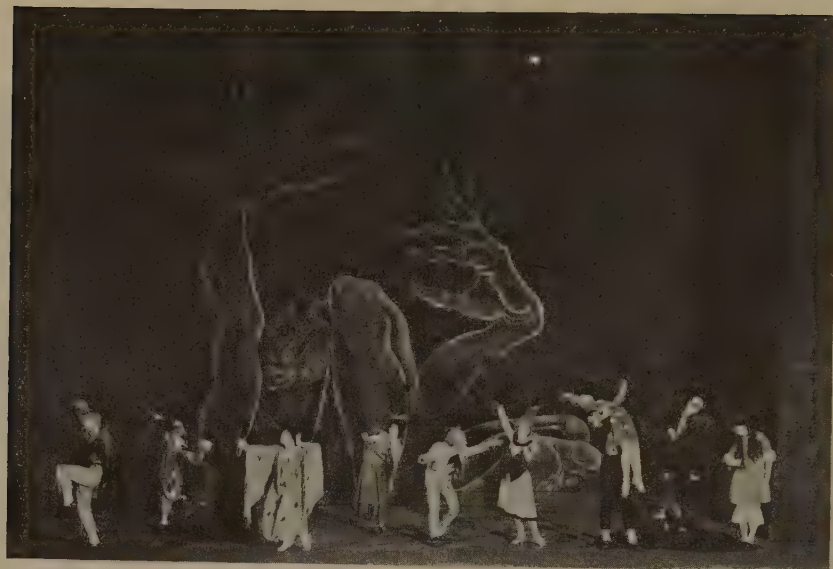
- 235 Model for "L'homme et ses Fantomes"
 236 " " " " " "
 237-240 Designs for "Emperor Jones"
 241-244 " " " " " "
 245-249 Photographs for "Faust"
 250 " " " " " "
 251-254 " " " " " " " " " "

JEAN HUGO

- Costumes for "Les Maries de la Tour Eiffel"
 255 The General
 256 The Hunter
 257 The Lady of Honor
 258 The Mother in Law
 259 The Picture dealer
 260 The Buyer
 261-280 Costume drawings for "Les Maries de la Tour Eiffel"
 281-293 Photographs for "Romeo and Juliet"
 (These designs were executed especially for Rolf de Mare's Swedish Ballet, in which the choreography was invented by Jean Börlin)

JEAN JANIN

- 294 Model for "Ballet Romantique"



MAISON DES FOUS

Decor: Nils de Dardel

Swedish Ballet—Paris

- 295 " " "Neo Classique"
 296 " " "Tir aux Pipes"
 297 " " "Le Rail"
 298 Costume drawings for "La Belle Excentrique"
 299-305 Decors for "La Belle Excentrique"
 306-312 Costume drawings for "Moulin Rouge 1870"

IRENE LAGUT

- 313 Drawing for "The Marriage on the Eiffel Tower"
 (These designs were executed especially for Rolf de Mare's Swedish Ballet, in which the choreography was invented by Jean Börlin)

PIERRE LAPRADE

- 314 Design for "Arlequin"
 315 Costume drawing for "Ballet of the XVIIIth century",

FERNAND LÉGER

- 316 Crocodile
 317 Monkey
 318 A big bird
 319 Negro costume with head
 320 " "
 321 " "
 322 " "
 323-358 Designs for "Creation du Monde"
 359-384 Design for "Skating Rink"
 386-387 Photographs for "Skating Rink"
 (These designs were executed especially for Rolf de Mare's Swedish Ballet, in which the choreography was invented by Jean Börlin)



"CREATION DU MONDE"

Decor by F. Léger, Swedish Ballet

The Swedish Ballet has always aimed to overlook what has been done in the past. It has leapt beyond all choreographic conventions, although its MAITRE DE BALLET, Jean Borlin, has been one of the most brilliant contemporary exponents of the so-called classical dance. (And this probably explains why, by the way, he could permit himself certain liberties with impunity.)

The ballet, in my opinion, is the purest expression of the modern mentality—and for this reason we have seen things in a modern manner. Yet we have always tried to preserve the ballet as an international medium of expression. The effects it strives for must be beyond all provincialism; and if the ballet derives its inspiration from some particular folk-lore, it must nevertheless be readily comprehensible to minds most alien to this folk-lore.

We have been reproached for not confining ourselves to interpretations of popular Scandinavian art. Yet we consider this a virtue. For if the Swedish Ballet has looked to Spain, to France, to Sicily, to Africa, to America, or elsewhere, for the inspiration necessary to keep it continually fresh, it did so, as I have said, because it has always been looking for new things. Feebleness is an inability to change.

After having called upon painters like Fernand Leger, Helene Perdriat, Jean Hugo, et cetera; and musicians of such prominence as Claude Debussy, Maurice Ravel, Eric Satie, and the Six, among them Darius Milhaud and Arthur Honegger; and writers as well known as Paul Claudel, Blaise Cendrars, Canudo, and Picabia; and after having taken as choreographer Jean Borlin, I am content to say no more of the Swedish Ballet, synthetic expression of the modern mind.

Translated by Kenneth Burke

ROLF DE MARÉ

WHAT IS THE THEATRE

THE THEATRE is not a moral institution.
The theatre is not an immoral institution.
The theatre is not an intervening agency for works of literature and their representatives.
The theatre is neither a temple nor a brothel.

The theatre is the articulate form of optical and acoustical action.

The actors in the theatre, humans and objects, are the bearers of this action.

The theatre is a play of the senses.

Combining the organic and artistic logical relations of the visible and audible makes a play a work of art.

Action transmits no thoughts. Thoughts are an abstraction of a conscious fixation.

The theatre transmits no perceptions. Perceptions are the results of conscious experiences.

The theatre transmits no emotions. Emotions are the combinations of perceptions.

The present day theatre has no connection with the theatre as art.

The present day theatre is the intellectual observance and representation of life. Therefore it illustrates subjective and accidental phases in individual application.

The theatre as art is an organism produced by the artistic, logical relations of sensitive actions to each other.

The theatre must be freed from Literature (the record of facts and their abstractions) and from play-acting (imitations of human actions and reactions) before it can and will be art.

The material of the theatre is, colour, form, cadence and tone in action. The union of all these elements creates the art theatre.

All else is amusement for Kultur citizens and Kultur artists.

HERWARTH WALDEN

R. MALLET STEVENS

388-389	Photographs for	"l'Inhumaine"
390-391	"	"Le Vertige"
392	"	"Le mauvais Garçon"
393	"	"Le secret de Rosette Lambert"

A THEATRE FOR US

IN conversation recently with a number of the intelligentsia (meaning no less, in America, than people interested in the "Little Review") the topic perambulated round to the theatre. Wishing to make an experiment for my own curiosity, I asked everybody present to recall the occasions, within the previous twelve months, when he or she had been to a theatre for no other motive than to see a play for their own pleasure. In the confessional it turned out that nobody had once gone to a theatre for the sake of the play alone; there had always been auxiliary motives of an extraneous character, such as a dinner party, the obligation to write a notice, personal interest in a playwright or performer, and so on; and at least nine times out of ten this auxiliary motive was really the principal motive. In fact, but for the tradition of the theatre, the same motive would have taken them to any other place as readily as to a theatre.

As this had been my state, I was interested to have it shared by people worth respect; and my next question could now safely be put: "What is the kind of play that anybody present would like to see produced?" For it is obvious that unless either we can define the *kind* of play that would for its own sake interest us, or have the fortitude to wait for such a one to appear miraculously out of the blue, the theatre is not really for us, but only for our guests and hosts and unemployed associates. In short, it is not in any degree an art value, but only an entertainment—and rather dear at the inconvenience.

To my question, however, there was little positive response. (Why is it that people articulate on paper are so often dumb in original conversation?) I tried, in vain, to stimulate their interest in their own imagination. The drama, I said, began as a Monologue, became a Duologue, and is now a Triologue. Practically all modern plays consist of a triangle surrounded by minor geometrical figures. Is it inconceivable what the *next* evolutionary step must be?

A half-original suggestion was made that is just but only just worth recording. "It's quite true," the hominist said, "that every variety of the triangle has been staged. Come to that, most men have staged every sort of triangle in their personal experience, and the stage has nothing on them. But I would not mind seeing the triangle twisted occasionally to exhibit two men in conflict for the same woman. We see this triangle often enough in nature; but apparently it is not frequent in human nature. The theatrical convention, at least, is the dispute of two women about a man. When two men dispute over a woman—on the stage—it is usually a walk-over for one and the

other permits himself to be walked over. I'm not suggesting that blood should be their argument; but I would like to see a battle of manly intelligences."

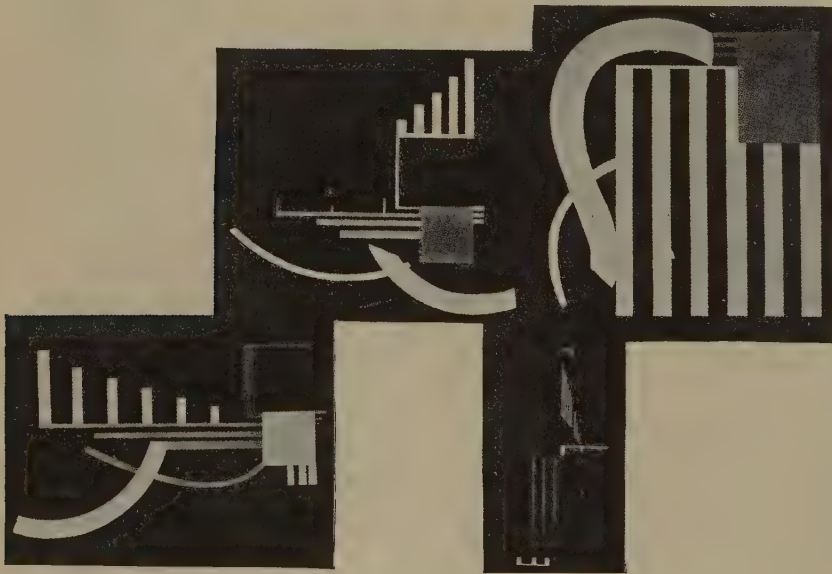
This idea is only half-original because, obviously, it does not give us a new initiative to drama comparable, let us say, to the substitution of three characters for two or two for one. It still leaves us with the eternal triangle. But there being no further suggestion, I was bound to produce my own—neither of them I avow, really my own, if only because there is nothing really one's own under the sun.

The first was suggested by a recollection. Several travelling theatrical companies found themselves marooned together over a certain Sunday on one of the desert islands called in America one-horse cities. To wile away the time, one of the party suggested that each should play a role he or she fancied, and get it professionally passed upon by the rest. To this was added the better suggestion that if one of the party would begin improvising in his selected role, the rest should come in as the occasion offered and continue the original improvised plot in his own selected role and on his own invention. The moment must have been creative; or, let us say, the planets must have been auspicious. The play lasted three hours; everybody in the three companies, to the number of sixteen, took part in it; the construction of the play was technically excellent; and the plot was rounded off to a satisfying finale. In the recollection of the whole tribe, no play or playing had had half the "go" of this improvised masterpiece. They returned to the stage and to us with a golden dream.

"Suppose a company were to promise improvisation—would you" (I asked my friends) "go to see it, not from any auxiliary motive principally, but from the principal motive of curiosity? Assume that the idea were taken up by competent players who would adventure their success on their ready wit—would you go, even alone?"

It is significant that every person present replied with an emphatic affirmative. Now then, Theatre! You know at least something which would really intrigue "us."

The second suggestion, again, was inspired by a recollection, but this time of a Russian play, produced or not produced, I am not sure which. The idea is to exhibit on the stage human psychology as it really is; that is to say (remember I speak as an intelligent to the intelligent—none of your "of, by or from")—as mechanically determined by the sum of our experiences, instinctively, emotionally and mentally. Each of us—even "us," is a marionette of a body whose behavior dances to the pulls of circumstances upon its three main pivots. Our behavior, in fact, is the resultant of three pulls, which seldom coincide in direction. My idea is to stage the facts as follows: At the side



FROM THE FILM "STEIGEN-FALLEN"

By *Hans Richter, Berlin*

of the stage a three-storied erection would be placed; and in each of its rooms, open to the audience, a character would appear and there remain throughout the play. The top storey would represent the mind, the second the emotions, and the bottom storey the instincts or physical appetites. On the stage itself, the leading role would be played by a character whose every speech, gesture and procedure would be the resultant of the conflicting advice offered him by the three players representing his own three "voices." He would have no "will" of his own; but his behavior would be dictated by the relative strengths of the three pulls as represented by the three players "in him." There would, moreover, be room for much variety. It is clear that people differ not wholly but only in the distribution and relative development of their three chief functions. One, for instance, has the brain of a man, the emotions of a child, and the appetite of a savage. Another has the brain of a child, the emotions of a poet, and the appetites of a dog—and so on. The resultant behaviors as manifested by the living automaton on the stage itself would be highly entertaining, might be extremely instructive and ought to be truly illuminating.

I do not, of course, undertake to construct a play adapted to this method of presentation; but, as one whose interest is centered in human psychology, I do undertake to go to see such a play attempted.

Having thus delivered myself with the modesty proper to the original source of the provocation to the discussion, I waited for the verdict. Alas, all my friends were asleep but one, and she had not listened to a word. It is at her request that I repeat myself thus.

A. R. ORAGE

THE THEATRICAL THEATRE

THE TECHNICAL literature of the stage by the vanguard unfolds the modern doctrine in a pragmatic ritual of obscure, I should say of almost eschatologic expressions. Therefore and in this particular case, it behooves us to give a clear, synthetic index to the fundamental principles of modern art. It has been said that the theatre is a religious function, but the technique of its workings should not be veiled in occult charlatanry.

With us the prose theatre is less interesting than the musical theatre, as the former has become all representation with very little of the spectacle. In Italy, particularly, the theatre of the great tradition is essentially and vividly spectacular (Commedia dell arte, the interlude of the Seicento and origin of the Melodrama—Opera, etc.,—D'Annunzio, etc.)

The Italians prefer a theatre that is not smothered in literature. In Italy, authors like Pirandello are highly appreciated in the literature field, but not highly valued in relation to the theatre. The craving for novelty demands new substance more authentic and radical. But the competent authorities know that the literary playwrights (a fruitful field in reputations and financial successes) will never achieve anything worth while, but the future playwrights will be able to do something when furnished with original scenic mediums for constructive creations.

That is to say when the stage is mated with the movie art. Mechanical scenery, mysterious and powerful muse, can alone inspire new methods of spectacles, characteristic of our own modern times.—And machinery will not betray poetry. On the contrary! With modern rhythms, poetry will sing vivid, miraculous apparitions of the scenic prism of the ten faces. Life, varied in its myriads of pictures will then and only then be presented in the simultaneous synthesis of its panorama.



An exposition of scenography can easily include all the various factors of effects, in which the collective art of the theatre is naturally interwoven. Modern reform intends to return to theatrical machinery its ancient prestige, which procured so many successes, triumphs and glories for the genial and ingenious work of our scenic artists. The thesis of the integral theatre—that it should not renounce any organ of the body to the advantage of any other constituent elements of the theatrical body, either music or poetry—is an essentially modern thesis and, what interests us besides, it is absolutely Italian and supported by tradition.

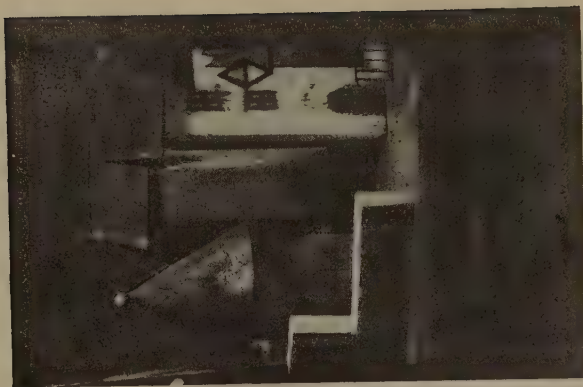
Keeping in mind the various conventions and the many systems of aesthetics, but without taking into consideration the seeming confusion of the terms of classification of the various elements of the many arts, one could without pedantry and out of mere controversial curiosity, draw a kind of plan of the theatre, as it should be, with variations, as we love them and with all the technical definitions.

If we start from the premise that the theatre is an art "sui generis" that is to say, independent of the other arts, although composed by their aggregation, then this *Synoptic table of the theatrical genres* simply derives its origin from the poetical art of Aristotle.

The idea of a *theatrical theatre* is first of all a conception which can be *carried out*. The theatrical theatre must be realized. Talking about it is useless. Even if, at the present moment it is inactive through the hostile attitude of the producers and the public, it is not purposeless to meditate on the various theatrical genres.

The lectures of the "Poetic Theatre" (the union of words—Poetry and Theatre—conflicting) seem to us an absurd theatre, more like an anti-theatre. A theatre which had somewhat of a vogue, a theatre arid and noisy, a theatre of many *spoken ideas* but seldom with theatrical effect (scenic climaxes, mimicry and rhythm, atmosphere, climatic effects, vocal expression or singing and music).

We are very moderate. Certainly not radical. Knowing the



GIUGLIO BRAGAGLIA

Theatre Rome, Italy

difficulties of criticism, we will not indulge in talk of short and superficial reforms when we dare not even mention the bold demands of the out and out extremists. The latter demand thoroughgoing reforms. They look for new sources of emotion, through entirely new effects. (I do not pretend to dislike these radical viewpoints; I say frankly that I feel and understand them; but likewise I realize that for a strategic plan one must proceed slowly and moderately.)

The human spirit living its life, acts inwardly but through physical exteriorization, sensible (through the eyes and the ears) in time and space. We must, declare the radicals, after the spoken word and after music, choose the most prevalent expression for exteriorization, so as to place it in the first rank. Modestly I placed colour, with the change of lights, according to poetic expression so as to help bring into relief and to suggest the poetic state of mind.

Achille Riccardi in his turn conceived "time and space" as subject to the aesthetic of colour, translating thereby the whole human spirituality. Alberto Bragaglia always tends to visuality and suggests a plastic theatre, i.e. with an emphasis towards plasticity—coloured lights—without excluding music and poetry.—My brother Alberto conceived (before the Russian Tairoff)—a theatre which would exteriorize the *plastic* of feeling; a new method of expression on which he theorized in my first "Chronicles of Actuality." Moreover the idea of bringing rhythm into dramatic action, as center of the stage (fluid plasticity in time and space), poetic action—and even in the painted and constructed scenery, illuminated and moved by machinery—is an idea which has been discarded years ago in Italy.

The extremists see a theatre essentially luminous and mechanical, expressive of feeling through plasticity and colour-in-movement, as against the literary playwrights who so far have imagined a theatre of the spoken word only. This is an excess in the opposite direction, but more logical on the stage, simply because more theatrical. (It is the same phenomena which justifies the idiocy of the modern *revue*.)



No one will approve my synoptic diagram as it stands. Everyone will find fault with it and will suggest changes. We see the theatre like a cocktail but that won't frighten us; let everyone suggest changes, without losing the object in view which was lost by the literati who invaded our theatre. There is a book which teaches 2000 ways of mixing a cocktail. When we desire to fashion a tragic or comic *recreation* let us be careful not to create something quite the opposite. . . . It will be asked why I have placed music in the sensory role. Music is as much form

as content, but in the theatre there is more of the former, for it appeals to everyone and is felt by everyone; on the contrary the content or meaning is appreciated deeply only by the hysterics of auto-suggestion and by the normal natures in a more normal way.

It is somewhat necessary to generalize. The mistake made by the modern schools is to the contrary; they can only think of a single type of spectator: the ideal type. But the theatres contain 2000 seats for 2000 spectators who cannot all be equal. It is absurd to fool one's self about an *elite* public; elite, yes, but relatively so. Everything is relative. Moreover what is the meaning of elite? People exceptionally sensitive to music? But there must be another one sensitive to poetry? Then a third one sensitive to painting? Then it will be necessary to create a theatre for kings.

The controversial reader must always keep in mind the idea of an *unique type of spectator*, presumably intelligent (who is not sick with literature or has not been made foolish by other manias) and with a certain modern culture and ever ready for a spectacle different from the preceding one. There is another consideration for those who search for reasons for our reforms: we desire to create a type of theatre in our time which will rival those of the past.

LUC MORREAU

394-398 Costume drawings
399-403 " for "Berenice"

MME. PARR

404-412 Designs for "l'Homme et son Désir"
413-414 Photographs for "L'Homme et son Désir"
(These designs were executed especially
for Rolf de Mare's Swedish Ballet, in
which the choreography was invented by
Jean Börlin)

HELENE PERDRIAT

415-423 Drawings for "Marchand d'Oiseaux"
424 Photograph for "Marchand d'Oiseaux"
(These designs were executed especially
for Rolf de Mare's Swedish Ballet, in
which the choreography was invented by
Jean Börlin)

FRANCIS PICABIA

425 Drawing
426-427 Photographs for "Relâche"

ROBERT RIST

428 Model for "Princess Maleine"
429 Drawing for "La Criserie"
430-431 " " "Brand"
432 " " "Princess Maleine"
433 " " "
434 " " 2nd act

THE THEATRICAL THEATRE OR THE THEATRE

1000 representation (literature)

INTERIOR ACTION
(spirit, thought, humanity, or literature)

ACTION. Sentimental and
passional action

MORAL and thesis

THE SUPERNATURAL.

PLOT (tragic, comic, pious,
cruel, poetic, dramatic, chivalrous, idyllic etc.)

1000 spectacle (sentient)
VISUAL ACTION i.e. the
spectacle (theatrical)

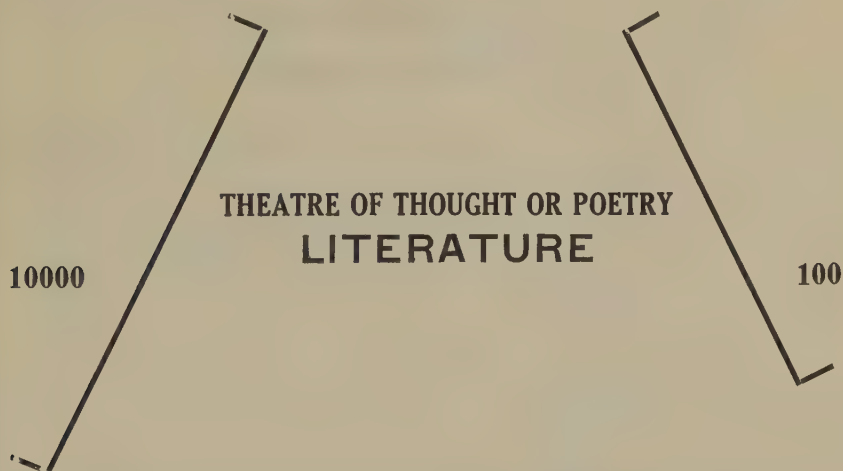
I. Mimicry pantomime (recitation) (color plastic) in
rhythm with dance

II. LOCALITY in the open, in
the theatre (plastic, lights,
colors)

AUDITION Musical spectacle

III. Spoken word (read, de-
claimed, sung)

IV. MUSIC (chorus, songs,
accompaniments, orchestra)



SYNOPTIC TABLE of the Theatrical Theatre, that is to say the
real theatre, is composed in three equal parts or elements; In-
terior action, visual action, and audition.

THE POETIC THEATRE is all interior action with very little
visible action and audition.

THE MUSIC HALLS are in a greater degree visual with little of the musical and nothing of interior action. Such is their fate. . . .

ANTON GIUGLIO BRAGAGLIA

TRISTAN TZARA

- 435-441 Photographs for "Mouchoir des Nuages"

LÉON ZACK

- 442 Drawing for "Eau de Cologne magique"
443 Costume drawing for "Revue de Mai"
444 Decor for "Trapeze"
445-446 Costume drawing for "Trapeze"

GERMANY

WILLY BAUMEISTER

- 447 Photographs for "Wandlung" by Toller

HANS BLANKE

- 448 Scenery for "Der zerbrochene Krug"
449 33 figures "
450-453 Scenery plan for "Carmen"
454-458 " " " "Pique Dame"
459-464 Costume drawings
465 Scenery for "Alkestis" by Wellerz
466-467 Photos "
468-470 Scenery " "Sundflut" by Barlach
471 " " "Komödie der Irrungen"
472 Figures "
473-476 Scenery " "Otto und Theophano"
477 " " "Katalanische Schlacht"
478 Photographs for "Katalanische Schlacht"
479 Photographs "So ist es—ist es so?" by Pirandello
480-489 Make-up leaves for same

MARCEL BREUER

- 490 "Variete"

FELIX CZIOSSCK

- 491-492 Model for "Nightingale" by Strawinsky
493 Model for "Sundflut" by Barlach
494 Model for "The Taming of the Shrew"

HEINR. HECKROTH

- 495-497 Scenes
498-499 Costume drawings



"MACHINE-VENGEANCE"

Vera Idelson,
Germany

500-503 Plans for Scenery "Herakles"
504 Lithography for "Damon und Lobgesand"
505-506 Photographs for "Damon und Lobgesand"

VERA IDELSON

507 Mechanical Costume
508 "La vie que je t'avais donne"
509 "Jouchewitch Histoire"
510 "The Tempest" by Shakespeare
511 "2nd act"
512-513 "Vengeance of the Machine" by Vasari
514 " "
515 " "
516 " "

THE MARIONETTE IN THE THEATRE

I WANT to make this discourse a direct definition of the title: the marionette in the theatre, not the marionette in the miniature theatre or in the little theatre, obscure to the general public. The latter have been written about in many books and in many lands. What I wish to dwell upon here is the place the marionette has or will have, in the theatre that can be anywhere between forty-second and fifty-ninth street.

The marionette in the theatre is not a newcomer. It holds out no threats to put thousands of actors out of business. It will only come to decorate one of the voids, that dozens of managers do not know how to fill. It does not wish to compete with the actor because its part is so different. The comparison would be like a comparison between the architect and the engineer. The difference between them could not be measured.

The actor brings us flesh and blood. The marionette plastic materials. The actor is chained to the subconscious, a complex (self-love) which he cannot altogether leave behind, even when he comes on to the stage. The marionette stalks alone and carries nothing but the one thing it is. The actor's tempera-

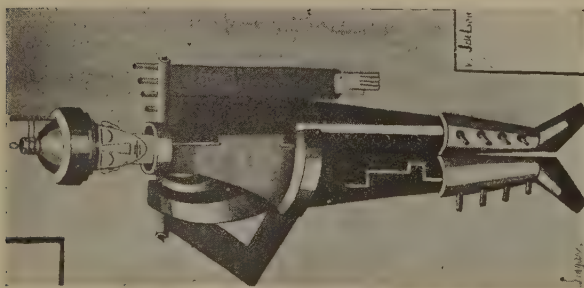
ment, sense of humor, etc., makes his performance dull or brilliant. The marionette has no memory of anything. These eccentricities are all desirable to drama.

Both the marionette and the actor have their very fine qualities so the theatre shall always keep them both. I do not agree with some of the illustrious that the theatre must eventually bid farewell to the human actor, that the marionette may produce a perfect performance. If that happened the marionette would, in turn, have to bow itself off so that the actor might accomplish what it failed to do. What the theatre wants, rather, is a mixture of all of the finest materials that are needed for its structure, to stand against the onslaught of the public. The structure should be made with as much selection of material, labor, and perseverance as the old cathedrals that have stood time and tempest. The marionette might be compared to the gargoyle in structure.

Thousands of plays have been written and rewritten and thousands more will be written and some of a character that we do not dream of. All these great plays however have not been revealed, though all may at some time or other have been performed. But the great plays are still great and they are revealable.

Under the right conditions a choice selection of materials and the hand that mixes them could certainly determine the best or the worst. With a great play at hand it stands to reason that the result in performance has at least one chance of being great.

The actor has shown us in many different ways how he can be used in the theatre. In fact he has shown us in so many ways that some of them prove that there are things he cannot do. In other words he has stepped off his, and on to the stage of the marionette. For instance, has there ever been an actor who has really made an audience believe he was "Hamlet's ghost"? Used properly however the marionette in that rôle might raise the hair of an audience. That is one of the many plays that require the actor and the marionette, and the marionette would



**FIGURE FOR
"MACHINE-VENGEANCE"**
Vera Idelson, Germany

LUDWIG KAINER

- 517 Ballet "Papier im Wind"
518 " "Klein Idas Blumen"
519 Snowballet "Europa"
520 Setting for "Coppelia" (Opera, Vienna)
521 Ballet "Coppelia"
522 Rainbow ballet
523 The dance of the Golden Angel
524 Les Arcs Glissants
525 Ballad
526 Merry-go-round
527 The Magic Flute
528 Scheherezade

ADOLF MAHNKE

- 529 Model for "Anarchie in Sillian"
530-532 Scenery for "Emilia Galotti"
533-536 " " "Familie Schroffenstein"
537-544 Costume drawings for the same

CONSTANTIN V. MITZSCHEKE-COLLANDE

- 545-546 "Gas" by George Kaiser (Expressionist stage)
547-551 "Der arme Heinrich" by Hauptmann
552-556 "Aini" by Berstel (Stile stage)
557-559 "Othello" (Dynamic-stage)
560-562 "Ende Gut, alles Gut" (Abstract-stage)

CASPAR NEHER

- 563-567 Working sketches for "Edward II" by
Brecht
568-572 Scenery for "The drumming in the Night"
by Brecht

not be restricted to the ghost alone. Wherever the supernatural or the purely artificial or symbolical is aimed at, the marionette has no rival.

Another type of play, that can only be consummated by the marionette, it seems to me, is Oscar Wilde's "Salome." Actors have not been able to make that live because they have not the desire or the power to detach themselves from an ego and become elements for a stage.

In such a play marionettes should be superb because they could be fashioned as streaks, of one element or another, and remain so throughout. On the other hand there are plays in which the marionette cannot appear to advantage. It should never be used in place of an actor for the sake of economy, because if that is the sole purpose it will be just as expensive in the end. It requires human power to propel him. It should never be used to imitate the human being. That would be wasting both the marionette and the actor. The marionette has an identity of its own, an identity quite different from the actor's and can never replace him.

I believe the marionette proved his place in operatic production at the presentation, with marionettes, of *EL RETABLO DE MAESE PEDRO* at Town Hall this winter. Opera, after all, is perhaps the most abstract of all theatrical presentations that we have today—and should be kept so. We demand of our opera singers an overdeveloped voice production. At the same time we expect them to give us an idealistic presentation. We think they should be great actors as well as great singers. What is the result? Nothing but a cheap kind of realism. Would it not be better to let the singer sing and the marionette supply the imagery?

The marionette has a very varied and interesting past. We find him in the rôle of minister, politician and buffoon. The Javanese have in the past and still do use the marionette in their religious ceremonials as well as in their theatre. In the theatre-history of Czecho-Slovakia we find the marionette in the rôle of a revolutionary and propagandist, during periods of press and theatre censorship. Is it not quaint that the actor should have been censored but not the marionette? In England, Punch and Judy has summed up the classes in the space of half an hour of clap trap and incongruities. And in a word every country has used the marionette as a political safety valve.

Throughout the world the marionette has entertained the high and the low, the great and the mighty. He has performed the subtle, the beautiful, and the abstract, and again the most obvious of slapstick comedy.

I believe we are on the verge of the renaissance of the marionette, just as we are on the verge of a renaissance of the theatre as a whole. And this renaissance is destined to be American in its greatest efforts. In America, where until now we have had no marionette, will be born the marionette of the renaissance and we can look forward to marvellous things.

REMO BUFANO

- 573-577 Scene picture for "Coriolan"
- 578 Working sketch for the same
- 579-585 Scene-picture for "Thicket" by Brecht
- 586-591 Scene-picture for "Lulu," "Rain," "Dr. Knock"

HANS RICHTER

- 597 The part "Rhythmus" 1921/22
- 598 Photograph

DR. EDUARD LÖFFLER

- 599 Curtain for the opera "Squanarell"
- 600-601 Figures " " " "
- 602 Figures for "Zauberflöte"

- 603 Colour sketch for "Mask Ball"
 604 Scenery for "Rigelotto"
 605 " " "Ballet "Last Mask"
 606-607 " " "Zauberflote"
 608 " " "Wiedertaucher"
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 610 " " "Heilige Johanna"
 611 " " "Joseph's Legende"
 612 " " "Orpheus"
 613 " " "Pique Dame"

A. SCHAWINSKY

- 614 Three figures
 615 Tiller Girls
 616 The two Veroneses
 617 Machine against step dancer

OSKAR SCHLEMMER

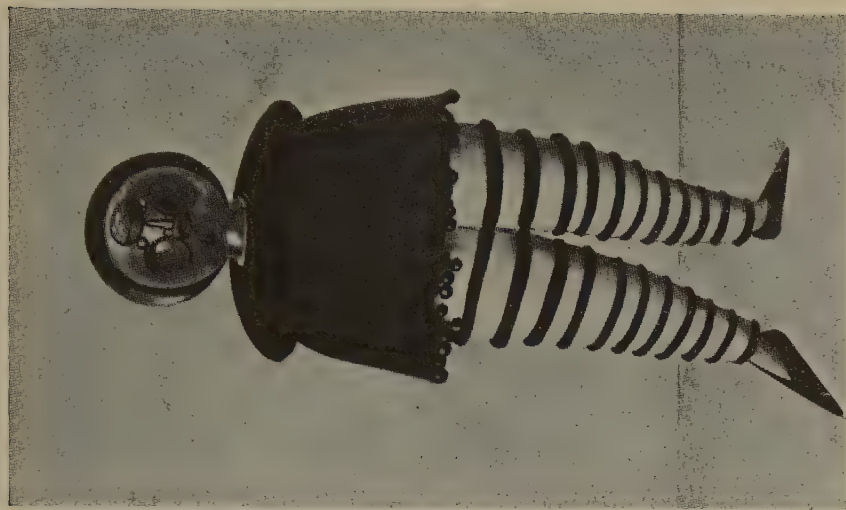
- 618 Scenery plans
 619 Theory for dance scene
 620-622 Triadisches Ballet
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K. SCHMIDT TELTSCHER

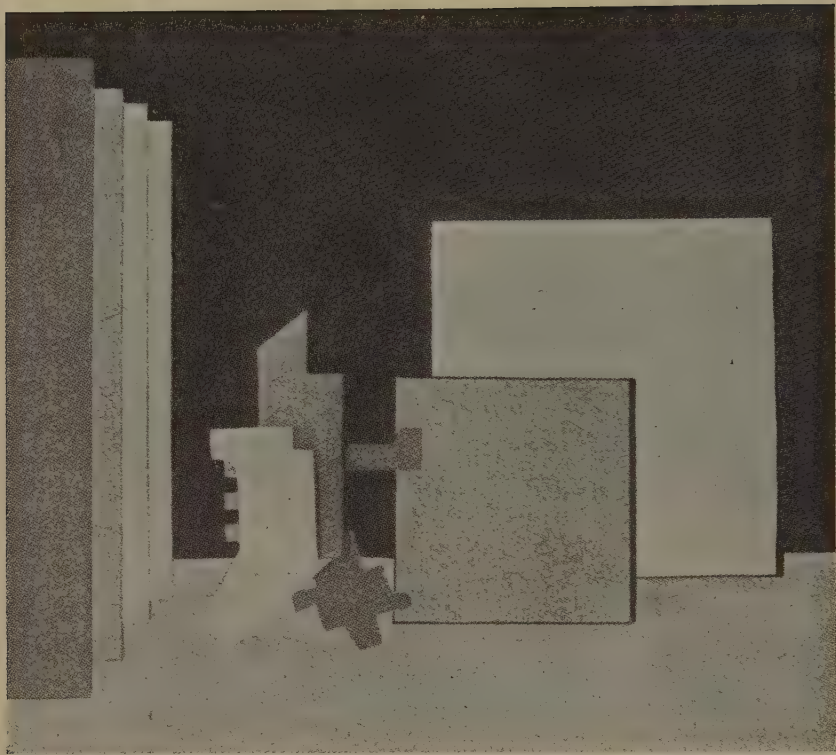
- 624 Mechanical Ballet
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 626 Variete
 627 Marionettes

HANS STROHBACH

- 628-633 "Die liebe zu den drei Orangen"



BALLET FIGURE by *Oskar Schlemmer*



FIGURINE A WITH MOVING SQUARES

Kurt Schmidt with F. W. Bogler and George Teltscher

LUSITANIA

A PLAY IN THREE SCENES

PART OF SCENE I

(Patrol, going down the deck slowly, their pistols held out in front of them. Behind, several people.)

LADY: I can show my papers. I am not an American. I have done no harm.

WOMAN *(with flower-pot)*: I knew it. It's all over.

MAN: The dogs are killing us. They have gone already.

WOMAN: I won't have it. I won't have it. I didn't get on the ship for that. I have nothing to do with the ship.

GENTLEMAN *(moaning)*: The ship is burst open. It is ripped from top to bottom. I can't stand it. They must let me off.

WOMAN: Off. They won't let us on the boats.

GIRL (*to herself; trembling*): Was that the shock? I didn't feel anything at all. I thought it would be much worse. I am glad that I got up so soon. I have put on my cloak. (*Mermen, howling, rush down the ropes.*)

AN ELDERLY MERMAN: Be good. Be helpful. Don't do any one any harm.

MERMAIDS (*emerging from below*): It totters. It totters. A thousand fishes have been torn to pieces. The hole is as big as a gateway. You could drive a wagon through it. There comes the Long One. I am so tired.

THE LONG ONE (*on stilts*): The hole is as big as a mountain. You have no rope-ladders. Who is going to lug the people?

ONE MERMAID: Let them sink. I am carrying mine already.

ANOTHER MERMAID: Whoever comes to me, I'll take on my back. I am strong. Whoever comes to me will not get wet; I can blow, pfff, pfff. Then the water makes room. I'll get the rope-ladders; we'll tiptoe down.

THIRD MERMAID: Whom are you catching for yourself? Just be good, but don't get nervous.

GIRL FRIEND (*as mermaid*): Karla.

KARLA: Bessie. It is you.

BESSIE: Don't be afraid. It will only take a moment.

KARLA: I am afraid. Of drowning.

BESSIE: With me. Don't be afraid. (*Half carries, half drags her away.*)

(*Mermaids and mermen begin shouting; they skip about the deck, pouring water out of pitchers. In increasing numbers they disappear behind people, carrying people. The deck begins to tilt with a cradling motion. A mass of people break in from the left.*)

THE PEOPLE: Room, room. We'll get in line. We are sinking. The ship is sinking. We have only a few minutes to live. Minutes! Minutes! No father! Nor you! Nothing.

A GENTLEMAN (*led by his wife, shouting*): The Lord hath given, the Lord hath taken away, the Lord hath given. (*His voice becomes more and more shrill, while she continues to lead him.*)

SOMEONE (*enters bleeding, with torn clothing*): Here. Stay here. Don't go to the boats. They will stab. They will cut off your hands, if you try for a boat.

YOUNG MAN (*ecstatically*): All the children are saved. The sweet little creatures are all in the boats. There are boats for the children.

WOMAN: Where? Where? I haven't seen any.

YOUNG MAN: There is milk and everything for them. Covers, oil cloth. A nun sits with them and sings. They have boxes of canned milk and cookies.

FIRST WOMAN: We don't want to die.

SECOND WOMAN: You! Who are you? Must you die? Must I die?

THIRD WOMAN: You! Who are you? What kind of coat do you have on? Hold me tight.

FIRST WOMAN: You have hair. We are not dead yet. Hold me tight.

SECOND WOMAN: That is your bow knot. It is cloth. It won't drown.

FIRST WOMAN: I am waiting. I am waiting. Shut your eyes tight. You must clench your fists.

SECOND WOMAN: Close your eyes. But yell out loud.

YELL! hi-hi-hi. (*They sit down, with their eyes shut.*) Come death. Come, death. Now, now, not too long. (*Faint sound of music.*)

ONE WOMAN (*whispers*): I won't yell—hi. I will read. I have a paper with me. I will read it to you.

ANOTHER: Read it in a loud voice. They are shrieking so.

SHE: Pawnshop, Henry Lewes, 112 Tenth Avenue, complete assortment of diamonds, watches, pearls, jewelry, miscellaneous items.

ANOTHER WOMAN (*praying*): Pawnshop, Henry Lewes.

THIRD WOMAN: Read something else.

SHE: No, we must understand it. Pawnshop, Lewes, Henry Lewes. Complete, com-plete assortment. Com-plete as-sortment.

VOICE: Hi, hi. How long yet.

MERMAN: Don't jump. I will carry you.

ANOTHER VOICE: Me! Me!

DECK-OFFICER (*gloomily*): I am so happy. As though I were released. But we are sinking. There you are again.

FAT MERMAN: Don't turn up your nose like that. Away with it.



MASKS

by Oskar Schlemmer

MERMAID: My ball, my ball. Give it to me.

ANOTHER OFFICER (*springing up, hesitating*): I—arrest you—in the name of the law. (*To the fat Merman.*)

FAT MERMAN: Away with it. Yes, do that, little one.

OFFICER: I will not allow—

FAT MERMAN: Close your little mouth. See now, I stuff that in your ear; a little in the one ear, a little in the other ear. And a little more.

OFFICER (*drugged, sluggish*): What things we do when we go for a walk.

FAT MERMAN: Up the nose.

OFFICER (*sleepily stepping overboard with the fat Merman*): King Solomon was in great need of money. My mother said that you can go from one church tower to another on a rope.

(*A bluish-green veil rises over the whole scene as a sign of the sea.*)

MERMAID SQUARA (*to the Deck-officer*): Walk on your toes, sir.

DECK-OFFICER: Everything is beginning again.

SQUARA: So carefully, sir.

DECK-OFFICER: I am nervous about the narcosis.

SQUARA (*leading him*): Why?

DECK-OFFICER: There come the others, too. There they are. They are fishes. Funny. They seem at home here.

SQUARA: Are you afraid?

DECK-OFFICER: If a mask like that is put on. How do you breathe?

SQUARA (*near the edge*): It is not so bad.

DECK-OFFICER: If you will promise me. (*Holds out his arm to her.*) (*Ever since the veil was raised, the music has rustled softly.*)

ALFRED DÖBLIN

- 634 "Nusch-Nuschi" by Hindemith
- 635 "Zauberwald"
- 636 "Masse Mensch" by Toller
- 637-638 "Walküre"
- 639 "Julius Caesar"
- 640 "Don Juan"
- 641 "Ariadne auf Naxos" by Strauss
- 642-644 "Entführung aus dem Serail"
- 645-649 "Zauberflöte"
- 650-651 "Liebesinsel Capri"
- 652-660 "Gotz von Berlichingen"
- 661-664 "Costume" drawings

VADEMACUM FOR THE STAGE

1 Do not value the theatre too highly, but value it enough! It can not, and it must not, be a substitute for living. But it can make things freer, brighter, less difficult for life outside the theatre, the only important life.

2 Don't think that money alone makes the theatre go. You must have an idea, a programme, an aim! Or, in spite of money, your theatre dies in poverty.

3 The theatre for the theatre's sake? No! Do not allow this imperialism! It has behind it, like all imperialism, an emotional emptiness, a basic doubt. It is a surrender, after observing the flatness and the staleness of the contemporary stage, to the morphine of the Nothing-but-theatre, the Mere-theatre. You must offer a new entity, not a modern variation!

4 In criticism, do not be dazzled by a vacuous brilliancy which is there merely for its own ends. And don't puzzle through six columns of pedantry. Criticism should make demands, should lead; it should always be one step in advance of the theatre, and not hobble along behind, carrying a lantern in broad daylight. Believe in objective criticism! It alone is useful.

5 In criticism do not be too much of an epicure: do not hesitate to go at things vigorously through fear of betraying too hearty an appetite. And those failings of yours, ripe for psychoanalysis—do not hide them behind a "cultured reserve." If you must, go in for art—politics in earnest, but don't just try sneaking things across with ironic quotation marks.

HOLLAND

VILMOS HUZAR

- 665-666 Coloured Designs
- 667-670 Marionettes
- 671 "Schim" dancing figure
- 672 Coloured Design
- 672 a-c Photographs

HUNGARY

LADISLAS MEDGYES

- 673 Model, Theatre Nr. 1
- 674 " Theatre " II
- 675 " "Arc-en-ciel"
- 676 Drawing of curtain for "Aucassin et Nicolette" by Paul le Flem
- 679 A set photographs, Theatre No. 1

6 Be for the actor (when it's in the blood, and not in the make-up). And in every case be against the business man.

7 Be against arty stagecraft, which is only there for its own glory. But be for stagecraft. It gathers up the individual parts and combines them into a living whole, with eye, resonance, and purpose.

8 Portray a theatre of the present! Everything else today is either fraud or inertia. Let the man of today meet himself on the boards—in movement, voice, space, and color.

9 Do not forget: the poet is the beginning of the theatre. He breathes into a world, and it moves. Do not say there are no poets. That is a mere subterfuge to muddle the issue. Every age has its poets. Play them! Or you will dry up before you can count three.

10 Fight for the people's theatre! You need it as a corrective for the present theatre; and as a starting point for a new theatrical era. Every age has organized its public. Except our own. But leave it to the fly-by-night salesmen to deal with a casual public. The people's theatre (no matter how unpretentious and in need of improvement) is today the kind of theatre which can bring the public and the theatre together again. So champion the people's theatre!

M. FONTĀNA



ARC EN CIEL 1925

Medgyés-Hungary



MEDGYES

Theatre no II

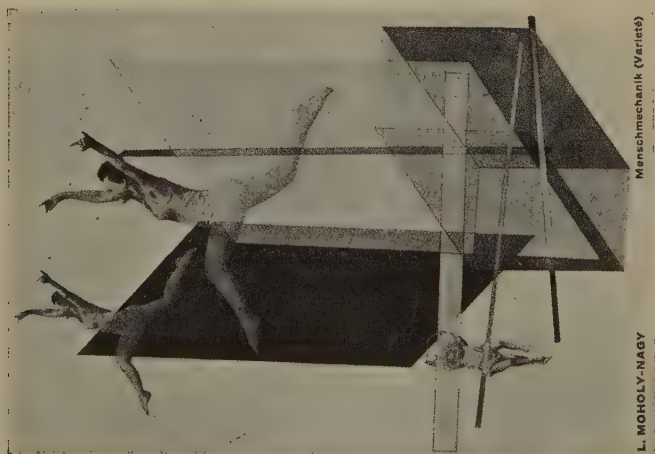
- 680 " " " " II
 681 " " " for "The Knight of the
 burning Pestle"
 682-683 Costumes for "La farce du Cuvier"
 684 Plan, Theatre Noll, the plan by Erno Gold-
 finger Architect
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 686 Model of stage for "Faust"

MOHOLY NAGY

- 687 Variete
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FARKAS MOLNAR

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Moholy Nagy

VARIÉTÉ

PSOFARMONI

NEW MUSICAL INSTRUMENTS

Invented by Luigi Russolo, Milano, Italy

THESE NEW instruments have sounds with new timbres and are different from other musical instruments. Some of these new sounds imitate nature: wind, water, etc. Others the voices* of animals: frogs, *cicalas. . . .

These instruments are played by means of a normal key-board like that of the piano and with two pedals like those of the cottage-organ. These instruments can be played by themselves or with other musical instruments such as the piano . . . or with large or small orchestras. They may accompany the voice and give beautiful and new effects.

There are two kinds of Pssofarmoni. These are their characteristics:

I—Pssofarmonio:

(Dimensions: 1. 37 m. high . . . 1.37 m. long . . . 0.70 wide). This instrument has three key-boards set one beside the other and each has a different timbre or sound.

First Key-board (in the middle)

This key-board gives a sound like the noise of flies or other flying insects . . . a sweet sound and very natural.

Second Key-board (at the left)

This key-board gives a sound like that of the pizzicato in the violins.

Third Key-board (at the right)

This key-board gives a sound like a metallic crackle—strong, silvery, and penetrating.

Each of these key-boards has a range of two octaves: from DO second space in key of basso to the DO third space in key of violin.

II—Pssofarmonio:

(Dimensions 1.68 m. high, 1.52 m. long and 0.70 wide.)

This instrument has only one key-board of three octaves, the different timbres are obtained by means of registers put to the left and right of the keyboard.

These registers give these timbres:

First register: imitates the sound of an electric-motor. The range of this timbre is from DO cut in head and neck under the line to the DO second space key of basso.

* A kind of locust.

Second register: imitates the water and the rain. The range of this register is the same as that of the first.

Third register: imitates the sound of frogs. The range of this sound is from DO second space key of basso to the DO above the line key of the violin.

Fourth register: sound imitating the wind. The range of this timbre is from DO second space key of basso to the DO third space key of violin.

Fifth register: sound imitating the song of the cicada. The range of this timbre is from DO third space key of violin to the first DO above the line key of violin.

This instrument needs a small electric current of from four to six volts, which can be taken from any current of any voltage by means of a small transformer which is attached to the instrument.

LUIGI RUSSOLO



BALLET PLASTIC

Depero, Italy

ITALY

M. AGO

702 Design for Decor

L. BRAGAGLIA

703-705 Photographs from Theatre Braglia

DEPERO

706-707 Coloured drawings
708-711 Photographs

DOTTORI

712-713 Coloured Drawings

MARCHI

714 Coloured Drawing

DE PISTORIS

715 Coloured Drawing

PRAMPOLINI

716 Model "Synthetic Scene"
717 "Plastic Scene"
718-721 Masks
722-753 Scene plans
754-763 Photographs

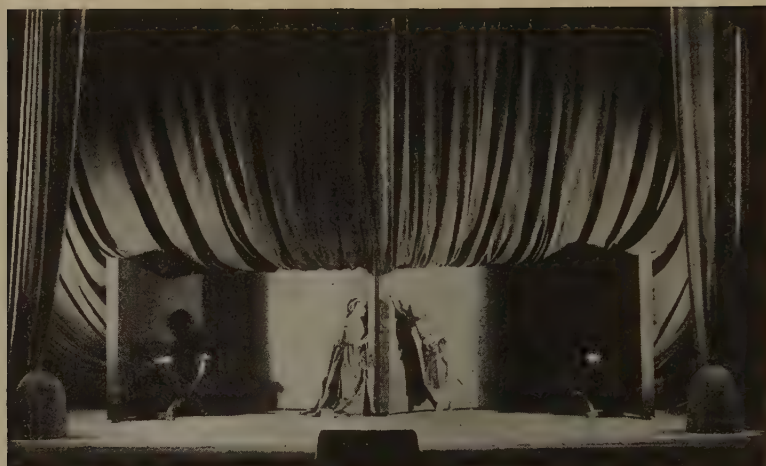
L. RUSSOLO

764 Russolo with his new mechanical instruments



SCENARIO PLASTIC FLORAE

Theatre Rome, Depero



"LA NUIT DES ROIS"

*Decor by Babic—National Theatre
Zagreb, Yugoslavia*

TATO

765-768 Coloured Drawings

VALENTE

769-771 Coloured Drawings
772-776 Various photographs

JUGOSLAVIA

LJUBO BABIC

777 Plaster model for "Vucjak"
778 " " "King Richard III"
779-781 Plaster Relief
782 Oil painting "Michelangelo" by Koleza
783-784 Paravents
785-788 "Twelfth Night"
789-790 "King Richard III"
791 "Golgota"
792-796 "Photographs" (National theater Zagreb)

SERGIUS GLUMAC

797 Faust
798 "

THE SOIRÉES DE PARIS

ON RHYTHM as perceived by the senses of sight and hearing, apropos the models of works performed at the "Soirées de Paris," organized by me in 1924.

"The timing is not good." How many times have we not listened in despair as these few words are pronounced by the golf instructor who is drilling us in the mysterious laws of this game. The concordance of position and movement—that is the great law of rhythm, the law of the dance, of acrobatics, of sports, of games, and also the law of words.

"The music was of the sort which one knows after playing the second time, and I directed from memory—surrendering to the pleasure of following Nemchinova's movements, of matching each one with my orchestra, meeting each increase and decrease in speed, her sudden leaps and pirouettes . . . led by the same feeling, the same interior rhythm. What an impression!"

These words, spoken by one of the youngest French conductors (one who has the promise of a splendid career and whom I had selected to lead the orchestra of the "Soirées de Paris") express the emotions of the spectator who, perhaps a little less intensely since he does not participate in the play, loves the refined art of the ballet, the pure dance—a classic art which descends from eighteenth-century France and Italy and which had found in pre-revolutionary Russia so fertile a field for expansion. Why oppose this classic ballet to the modern ballet? When either of them is given today by modern artists, musicians, painters, dancers, choreographers, is it not of our age, just as it will be of all future ages?

The art of Asiatic rhythemics (as exemplified by the female dancers of Cambodia) requires an equipment equally subtle; but it is the art of another civilization, another cerebral, visual, and auditory system, another temperament, another kind of sensibility. And one of the charms of Russia (besides the skill and rhythmic genius of its dancers) is its ability to interpret Asiatic art in a manner acceptable to our European senses.

In the classic ballet the human being, the human form, is incontestably the matter of prime importance—and the arts of the painter, the musician, and the choreographer must accompany the dancer and bring out his values without ever usurping his rank. The aim of the modern ballet is quite different. We might say that the centre of rhythm has shifted—and what richness has resulted, what versatility in the stressing of the esthetic elements! Sometimes the emotion is carried by the painter alone. Consider the series of models which Picasso made for the ballet "Mercure." The designs dance, the lines

move, the miracle happens: inert matter lives (as it has always lived, although we could not see it). In "Mercure" the musician and the choreographer served purely as accompaniment to the painter. They felt this, and with remarkable art they acquiesced to this hegemony. I believe that this is one of the first examples of the predominance of the painter alone. Whereas in "Parade," where the same artists worked together, the painter, the musician, and the choreographer attained a performance perfect and equal in all its parts; in settings, music, and choreography.

The French painter Braque, whose ultra-modern manner does not preclude a profound acquaintanceship with the great Eighteenth Century in France, created the color and the forms which made the particular atmosphere of "Salade" possible. The choreography is almost Massine's masterpiece. (I shall always remember the rehearsals, lighted by great clusters of candles massed here and there in panniers woven of iron wire. Unfortunately it was not possible to use these in the theatre.) In this ballet the dances are contrived so as to bring the movements of the limbs into prominence. It is a series of postures, each with its appropriate psychology, while the whole retains its function as a unified picture. For the first time, choregraphic art is here applied to the internal expression of feelings without sacrificing any of the purely visual rhythmic movement. As Massine had arranged the play of the limbs, and Braque the play of the lines, so Darius Milhaud arranged the play of sounds with his customary science of proportions. I think that this is one of the most typical examples of the modern French school of orchestration—a method which permits the free individual play of the instruments, each doing its part, we might say, for itself alone, with the result that the fog of accompaniment *en masse*, the colorless muddle of timbres and octaves, is suppressed.

The art of a Derain moved with no less grandeur through the superb forms of Bach's music than in his most modern creations. I had asked him to provide the *decor* for a kind of classical-ballet "Gigus," a setting for music by Bach, to be played on the piano by Marcelle Meyer, who is the interpreter *par excellence* of classical music as well as the most advanced of our moderns. It was for her that Strawinsky transcribed his "Petrouchka" for the piano, a composition which she alone, I believe, is able to play. Massine had followed the purest tradition in arranging the steps of the dance. It was dance in the absolute—dance and none other. Yet you can judge of the beauty of setting and costume which will interpret for you this fleeting art of dancer (Massine Lopokova Idzikovsky) and choreographer (Massine) which vanishes the very moment occurs.

I am still within the province of rhythm when I speak of

Tristan Tzara's "Mouchoir de Nuages." But in this instance I cannot show you costumes nor setting nor choreography. One must read the author's sentences themselves. And in doing so one must attempt to catch the mood, the poetic and rhythmic flight, of Tzara's thought. When it is a question of logic, of words, the phrases become mute, empty, and without subject.

With other ballets: the Strauss waltzes, orchestrated by Roger Désormières; Les Roses, orchestrated by Henry Sauguet Vogue; and jazz music—all the choreographies being by Léonide Massine. These are all the works which I have put on at the Soirées de Paris, and this is the rhythmic bond which unites them. One could select other examples, but in France we could not select other artists. And it is to the great honor of Paris that it can count such men among those who live within its confines..

LE COMTE ETIENNE DE BEAUMONT

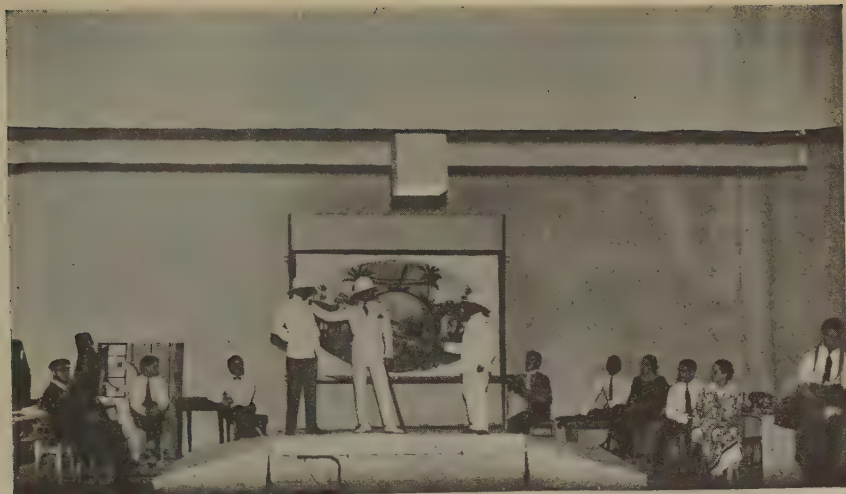
LATVIA

LIBERTS

799	"Nallet Daur"
800-801	"Insulaires"
802	"Ilya Mouronget"
803	"Gas" (Nationaloper, Riga)

MUNCIS

804-807	Decors for "Ligatura"
808	Decor for "Les Mauvais Esprits"
809	" " "Caesar und Cleopatra"
810	"Femmes Curieuses"



"MOUCHOIR DE NUAGES"

*By Tristan Tzara
Soirée de Paris*

"GAS"

A THEATRICAL EXPERIMENT

THE savage mime dramatizes the reactions of his tribe to the preservative and procreative instincts in a manner at once direct and comprehensible. The relation between social cause and aesthetic effect in our own day is not always evident beneath the complexity and differentiation of contemporary life. It now conditions the artist's attitude and the manner of his expression more deviously, more subtly.

The materialistic and mechanistic tendencies which have transformed the face of the earth and the habits of man, finally affected some artists also, who then proceeded to attempt an aesthetic interpretation of this transformation. In the first rank of these may be reckoned George Kaiser whose best dramas, notably "Gas," deal with elemental emotion, collective action, class conflict, standardization of commodities, specialization of occupations.

"Gas" which has already been performed in Germany, Russia and England, among other countries, has at last reached America and has been produced at the Goodman Theatre of the Chicago Arts Institute under the direction of Marion Gering with stage settings of my own. The play deals with a situation which is more intense in America than anywhere else in the world. Accordingly, in designing the settings, I had the American scene as prototype. The settings were to be the crystallization of a vision fashioned by the rigid geometric pattern of the American city: the verticals of its smoke stacks, the parallels of its car tracks, the squares of its streets, the cubes of its factories, the arcs of its bridges, the cylinders of its gas tanks.

Distrustful of intuitive aberrations, the settings were planned quite deliberately and were conceived in a threefold aspect: associative, plastic and functional.

Associative. The first aim of the settings, built entirely in three dimensions, was to establish contact with the world of concrete objects; and while they are original creations, in no sense a copy of any existing machine or factory, the settings do distantly resemble both. They thus serve to indicate the locale of the action and to concentrate the attention of the audience on it.

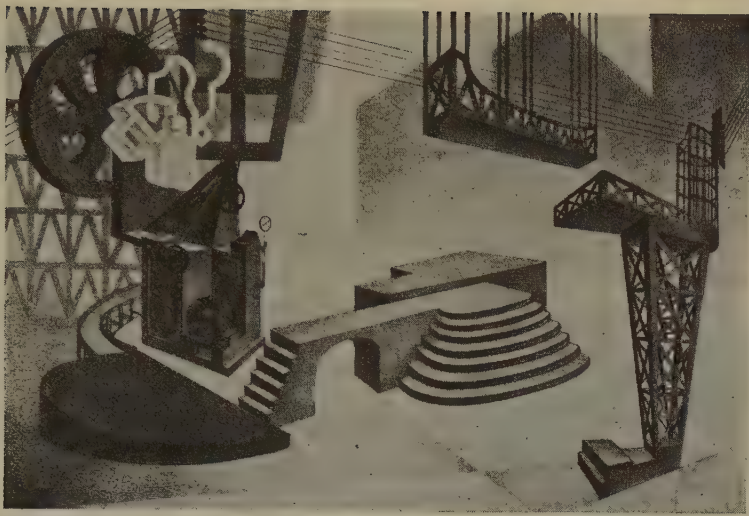
Plastic. Beyond this, the settings were subordinated to the creation of plastic values. The blocks, levels, intervals were so organized as to create an all pervading rhythm and to establish an equilibrium between full and empty spaces. Wood, steel and other materials were used partly for their association, partly

also because actual materials in certain combination produce plastic effects distinct from color combinations.

Functional. Of all three, this aspect is the most important. The settings were built to be used. The platforms, levels, stairs, towers arranged horizontally, vertically and at diagonals allow an effective distribution of groups and afford the actors a possibility of free movement, up, down, forward, backward, in several directions, without impeding the action of others; to accomplish, in brief, the maximum of action in the minimum of space, being at the same time in full view of the audience.

The art of the theatre is hybrid, being an art of both extension (like sculpture) and duration (like music). The play is its chief time element; the settings are its chief space element. The actor who combines both elements serves as a link between them. Through appropriate position, gesture and movement he can single out for special attention certain parts of the settings. In turn he and the settings can be given added prominence by means of illumination. Through intonation and modulation of his voice, he can accentuate certain passages of the play. Again the actor and the text can be given particular emphasis by accompanying music. It is the function of the director to achieve complete coordination among all these factors.

Marion Gering, the director of "Gas" has in effect utilized every theatrical device in an effort to avoid merely accidental combinations and to create a totality of impression. This required modification of the text, departure from living speech, recourse to the technique of the cinema, continuous employment of light effects—all means to draw the audience within the



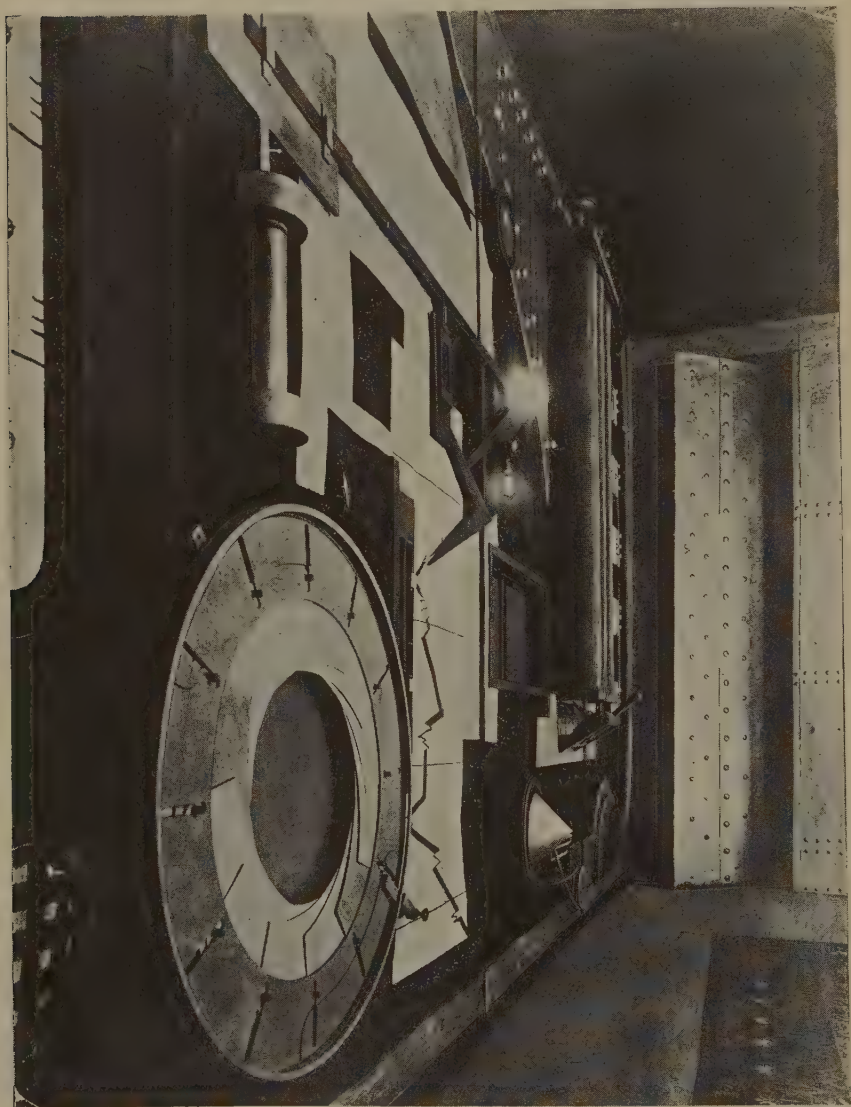
"GAS"

*by Georg Kaiser, Decor. by Lozowick, Kenneth Lawyer Goodman
Theatre, Chicago*

active orbit of the performance.

The audience as an active force is commonly neglected in the theatre, although, while a theatre is possible without decorations, texts or even actors an audience is its most constant factor. And the theatre which draws on contemporary sources is likely to possess potentially the widest audience.

LOUIS LOZOWICK



R. U. R.

by Capek, Decor, by Kiesler, Electrically controlled Kulisse

DEBACLE OF THE MODERN THEATRE

Picture-stage, Actors, Space-stage,

Laws of the Stage

The Space-Stage

which I have championed since 1916, which I was able to attain partially in 1922, 1923, and 1924, and which I hope someday to build complete.

THE ELEMENTS of the new dramatic style are still to be worked out. They are not yet classified.

Drama, poetry, and scenic formation have no natural milieu. Public, space, and players are artificially assembled. The new aesthetic has not yet attained unity of expression. Communication lasts two hours; the pauses are the social event.

We have no contemporary theatre. No agitators' theatre, no tribunal, no force which does not merely comment on life, but shapes it.

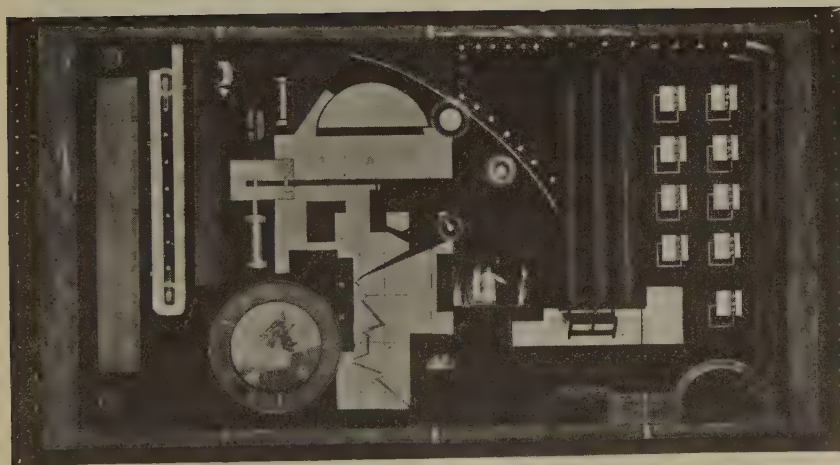
Our theatres are copies of obsolete architectures. Systems of superannuated copies. Copies of copies. Barocco theatres. The actor works without relation to his environment. Ideal or material. He is set down in the middle of things, managerially obligated, coached by the director for his part. He must put life into a

grave topped with red, gold, and white masonry, a parquet of mummies in evening dress, decollete fillies, antiquated youths.

The scene-designer, if he is not content with haberdashery and wants to utilize the peep-show stage for contemporary effects, is faced with a grave problem. The electro-mechanical arena is not yet at his disposal. He must make the best of transitional theatres.

The peep-show stage is a box appended to an assembly room. This box owes its form to technical considerations; it is not the result of deliberate artistic purpose. The relationship between actor, stage, and spectator must be created anew with each piece, each scene. Artificially. From elements of the action. Ligature by the content of the play is insufficient. The printed page establishes such contact more successfully. The basic principle of the stage is opto-phonetic construction. Plays for such a stage are not novels, histories, stories, poems turned into dialogue. The stage has its own laws: it does not sublet from bookmakers and directors. The instruments it has to work with are elementary: space, speech, color. The tone of the idea is the structural theme.

The first practical demand made of the stage-builder is: every event on the stage must be seen with uniform clarity from all points in the audience. Reasonable as this demand is, it has not been met by any modern architect. To the spectator in the gallery the upper portion of the stage is cut off diagonally. To the spectator near the stage there is no ground plan. The spectator to one side, in the pit, the dress-circle, or one of the boxes, must renounce either the right or the left edge of the stage. And to the bulk of the audience in the centre, objects on the stage are



"R. U. R."

Electrically controlled Kulisse by Kiesler

POLAND

VINCENT DRABIK

- 811-816 "Ungöttliche Komödie" by Krasinski
- 817-821 "Lilla Weneda" by Slowacki
- 822-828 "Wie es Euch gefällt"
- 829 Costume drawing for "Don Juan"
- 830 " " "Charitas"
- 831 " " "He who gets slapped"
- 832-835 Photographs

J. COLUS

- 836-843 Various photographs

STANISLAS YAROCKI

- 844 "La Légende de la Baltique"
- 845-848 "Ungöttliche Komödie"
- 849-850 "Hamlet"
- 851 "Carmen"
- 852 "Revenge"
- 853-854 Photographs

K. KOBRO

- 855-856 Constructivist Stage plan

KARD KRYNSKI

- 857 Model

silhouetted one behind the other in strata, and are consequently flat.

However, this is not solely a defect of the peep-show stage. It can result from faulty organization of the play itself. A performance is not a summing-up of words, persons, objects, wings, and lights. A blot of details. Scene-adding. The action must be arranged so that it grows, develops. The setting is not merely a display of stage-props.

The second demand concerns the actor; the actor must not have the feeling that he has to play and recite in the proscenium in order to be properly seen and heard. Our actors shun the back of the stage: they seize every suitable and unsuitable opportunity for flying to the footlights. Speech and action cease to be organic, or plastic; they do not grow with the scenery, but are decorative, textual byplay. Under such conditions the back of the stage is useless—excess space, vacuum, embarrassment, an exhibit room for the stage-sets. The whole province of the stage has not yet been conquered for the actor; he is confined within the pale of the footlights. Neither architecture nor stage-management have given him an opportunity to develop that elementary histrionic intensity which goes beyond illustrative recitation and gesticulation. The relationship between the actor and the work must be akin to that between the artist and nature. The work is material to be shaped, not a subject for imitation. And the rendition is thus productive, or primary, not reproductive. The suggestive power of such a method on the part of the actor would be so strong that we could abandon the entire useless jumble of modern or old-fashioned picture-postcard romanticism in wings and costumes (which is still preserved even in the pictorial scenery of Tairoff and the plastic scenery of Meierhold). Space would be organ-

ized; and by the exemplifying of spatial laws the composition would be made vital.

The dynamics for such a play would utilize purely rhythmic transitions into the objects among which the actor is placed. The scenic masses would have to prepare these movements, receive them, and contrast them, vibrating in sympathy like the sounding-board of a musical instrument. Then we could really hope to obtain absolute histrionic unity. But this histrionic unity is not possible on the picture-stage. And all our contemporary theatres are picture-stages.

The antinomy "picture-stage" has remained generally unnoticed. For stage is space, picture is surface. The spatial junction of stage and picture produces a false compromise, the stage-picture, an effect which the present kind of theatre constantly aims to produce.

The wings and back-drop are arranged pictorially, enlarged from charming little sketches to gigantic proportions, spaced for the furniture—and the actor stands out abruptly from these self-sufficient paintings, a body absolutely foreign. Scene and actor negate each other. No organic cohesion is possible. The stage-director attempts to adjust the rivalry. The painter protests; the actor faces the public, turning his back upon the stage. The play falls halfway between nature and art.

The back-drop painted or unpainted, flat or curved, closes the stage as background. The scenery is drapery for the text, the action develops frontally. To the left or the right of the prompter, or directly in front, swiftly or slowly, the actors advance, speak, retire, and are swallowed up among the side wings. The loft is an amplifier of sound, the curtain bordering the stage is a refractor. Concealed footlights illuminate from beneath, making all plastic objects flat. Overhead lights, scrupu-

lously hidden, shine down from above: good shadow-destroyers. Unseen spotlights pursue the leading characters. A curving horizon discloses unhopcd-for perspectives. The curtain is a cover for changes of scene. When it is lowered, the lights are turned on in the audience. Or the theatre is left dark. Hocus-pocus. The scenes are being shifted. Music. Gong or bell. All eyes await the new group picture: the curtain has risen. Actors enter again and *exeunt*. A text is spoken, played, sung. Black magic of noises. . . .



Space-Stage

Kiesler

NAWROCZYNSKI

859 Project for Decor
858-862 "Kulig"
863-864 Photographs

MME. NICZ-BOROWIAKOWA

865 Design for Decor

ANDRÉ AND ZBIGNIEW PRONASZKO

866-869 "Achilles"
870-887 "Costume Drawings
888-889 Photographs
890-891 "From morning to midnight"

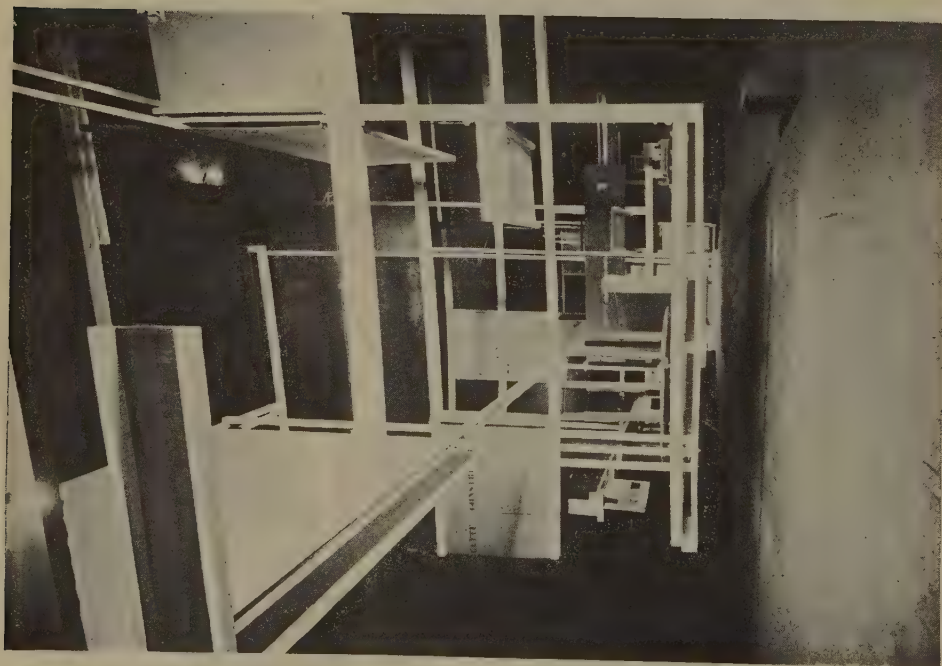
ALEXANDRE RAFALOWSKI

892 Model
893 Photograph

I will not deny that this theatre has had its beauty and its appeal for certain ages. *But for us the theatre of illusion and illustration is ended. The time is ripe for the open play.* Book-illustrations for the stage, done with words, colors, and gestures, are superfluous. No one believes in that any longer. That is ostrich tactics on the part of actor, poet, painter and director.

The contemporary theatre calls for the vitality of life itself, a vitality which has the force and the tempo of the age. For such energy the proscenium with its angles, its here-and-there, is not enough. Its breath fills the entire stage; it demands depth, freedom of movement, space in the truest sense of the word. It cannot get this on the picture-stage, where the action and the scenery are designed for a decorative frontal effect. The new spirit bursts the stage, resolving it into space to meet the demands of the action. It invents the space-stage, which is not merely *a priori* space, but also *appears* as space. The stage frame, as peep-hole of the peep-show stage, is like a panoramic camera-shutter. The deployment of wings, actors, and objects is perceived in relief, not tridimensionally. Optically, rigid space does not admit of precise cubic apprehension unless it has already been traversed by the observer, so that, when seen again, it is reconstructed with the aid of past experience. Every specific reconstruction arrived at purely from the experiencing of other spaces is inexact and does not suffice for theatrical effectiveness. Space is space only for the person who moves about in it. For the actor, not for the spectator. Optically there is only one method for giving the experience of space with precision: namely, motion which is converted into space.

The play must be put on in such a way that tridimensionality acquires vigor



STANISLAS SLIWIŃSKI

- | | |
|-----------|--------------------------|
| 894 | Model |
| 895 | " |
| 896 | " |
| 897-899 | "Samuel Zborowski" |
| 900-1000 | "Tausch" by Claudel |
| 1001-1002 | "The good King Dagobert" |
| 1003-1005 | "Pan Twardowski" |
| 1006 | "Ungöttliche Komödie" |
| 1007 | "Moulin Rouge" |
| 1008 | "Danton" |
| 1009-1018 | Costume drawings |
| 1019-1021 | Photographs |

STAZEWSKI

- | | |
|------|------------------|
| 1022 | Design for Decor |
|------|------------------|

SIMON SYRKUS

- | | |
|------|----------|
| 1023 | Maquette |
|------|----------|

S. WYSPIANSKI

- | | |
|-----------|------------------|
| 1024-1030 | Costume drawings |
| 1031-1032 | Photographs |

STANISLAS ZALESKI

- | | |
|-----------|-------------|
| 1033 | Maquette |
| 1034-1036 | Photographs |

RUSSIA

NATHAN ALTMANN

- | | |
|-----------|-------------------------------------|
| 1037 | "Uriel Acosta" |
| 1038-1039 | Costume drawings for "Uriel Acosta" |

opto-phonetically, by utilizing the potentialities of the stage. The architect must construct the stage in such a way that the action may be seen unambiguously by all spectators. For this purpose the stage must be readjusted. One of the solutions is: The floor of the stage is raised and mounts gradually to a diagonal plane. The ground plan of the sets can now be perceived accurately by the spectator. All motion, however subtle and precise, is translated into spatial distancing with clear cubic effect. The side-wings close in gradually as they recede, so that the action falls away in the far corners. Overhead the stage inclines gently to the highest gallery's angle of vision. The stage is now a kind of four-sided funnel, opening towards the audience. The actor is seen perfectly from any part of the theatre; and from all points on the stage his voice sounds with uniform intensity and accentuation. The flat expanse of the back-drop no longer dominates as background. It has become a narrow strip unfit to serve as a picture. The stage is empty; it functions as space; it has ceased to appeal as decoration. The play itself is required to give it life. Everything now depends upon the play. Agents of movement are: sound, structure, objects, stage mechanisms, light. The performance results from the organization of the histrionic elements, the moulding of stability and motion into unity. One element conditions another. Their innate antithesis is not obscured, but deepened. One cannot be effective without the other. Nothing is accessory: everything is a complement, a sequence, a development, a conclusion. The energies of the components heighten one another; they grow and crystallize beneath the eyes of the public. No mystery. The stage-structure develops step by step: the simultaneity of the picture-stage is abandoned. There is no curtain, nor is the house darkened in lieu of a curtain. The performance is orchestral. The movement is car-

ried from one element to another. The movements begin abruptly; accelerated and retarded, they continue without interruption until the play is ended.

Beauty here does not result from the simple use of text and decoration, of acting and scene-painting. The flat surface with an illusory third dimension has become the basis for another medium: the film. It is the space-play which properly utilizes the potentialities of the theatre. No one is forced to imagine a spaceless stage: every existing stage is a picture-stage, and every picture-stage is the classic spaceless stage. It can be compared to the kaleidoscope, which is also space, but whose effect lies wholly in the back surface before which the pictorial action takes place. The film has nothing to do with the symphonic, spatial organization of the stage elements. Its task is to break clear of all imitation of the theatre. And the stage must not become a replica of the film; it must go deeper into its own laws. All enthusiasm for the wordless, contentless theatre is a *cul de sac* caused by the cinematograph. Regardless of whether the grotesque, the tragic, the abstract, or the equilibristic is being thought of. Quite on the contrary: we need speech, content, as thoroughly—as it does. And the general uncritical acceptance of the contradiction “picture-stage” shows how greatly we need the apparent pleonasm “space-stage” (which arises naturally in contrast to “picture-stage”); for this designation calls attention to the fact that, despite its thousands of plays, the stage is not yet what it should be: that is, space by whose relative tensions the action of a work is created and completed.

The following laws apply to the scenery of the peep-show stage:

(1) The peep-show stage functions as relief, not as space. The public's shaft

of vision pushes the stage space back towards the rear. As is always true of rigid space, it is projected onto the surface of the back-drop.

(2) There is only one space-element: motion.

(3) The plastic element of this stage is not scenery, but man. And this is the answer to all attempts at revivifying the stage by so-called spatial, plastic stage-architecture.

(4) Optically, space can be recognized in four ways: by observation of the ground plan, by rotation of the object, by a reading of the shadows, by the motion of the object.

(5) The actor suggests space by change of position, and plasticity by change of posture.

(6) Seven elements of the stage underlie histrionic unity: surface, space, animate and inanimate material, light, color, sound.

(7) Precision and economy in the organization of the action demand that the curved horizon be represented as flat, once and for all. "I declare myself so far and no further." Respectfully: the stage.

(8) Sculptural problems are always to be solved in three dimensions. The lines are caught and bounded by the six surfaces of the stage: five real surfaces and one imaginary surface, the aperture for the curtain. In the sphere, which is the epitome of the spatial, the stage cube results from the intersection of the six surfaces.

(9) Summing up, one can express the law of construction in the peep-show stage with the formula:

C = Stage $\frac{V}{+}$ Elements \times Motion

$$C = \frac{G}{ZH \times EW \times NS} + \int_0^u \left(\frac{F}{M_i} + L + R \right) \times \frac{dB}{DT}$$

C = construction

G = sphere

ZN = direction: stage zenith—stage nadir

EW = direction: stage east—stage west

NS = direction: stage north—stage south

} u = integral between upper and lower limits (in the strength of

e = color, light, sound, material)

F = color

M_i^a = material (animate, inanimate)

L = light

R = sound

dB = differential of motion

dT = differential of time

(10) The stage is not a chest with a curtain for a lid. It is an elastic space. But the contemporary stage is still a box, despite curved horizon, trapdoor, and loft, and whether it has or has not a curtain.

(11) When the stage has ceased to be a picture, the play can become an organic cooperation of man and object becomes possible. Then the apparently insolvable problem is automatically solved: the system-

(12) Any work of art for the contemporary theatre which goes beyond these limits is to be valued purely as propaganda. As absolute achievement it is a compromise between form and space, play and public.

FRIEDRICH KIESLER

OF WHAT ARE THE YOUNG FILMS DREAMING?

IN 1900 A Swede found a block of magnetic steel which retained the invisible vibrations of sound and retranslated them for the human ear. The steel, when demagnetized, became deaf and dumb.

If matter hears and speaks, do not objects see? Do not lines adjust themselves to one another? A process not yet accessible to the human consciousness.

Similarly, do not the vibrations of the cinema have speech, thought, will? Scientific investigators may track down the evidences of this life; Egyptian hieroglyphists may interpret its system of logic; but is not the imagination to be permitted its faith in an arrangement of living lines which, going beyond pretext and scenery, play the leading role?

Of what are the young films dreaming? This title is not a programme. I am not proposing a new art. I lay no claim to the sublime. I simply desire the satisfaction of working with these living lines which arise in such profusion from the objects about us, whether hard and sharp like crystals, reflections, prisms; or curved and liquid as in clouds, mists, smoke, the very life of form. I have enjoyed imagining things in motion; I have stirred up atoms of all kinds and compared them with forms grown human: a face, a landscape, speed, immobility, the infinite gradations of black and white.

The art of the cinema offers us a new expression of thought; it allows us to attempt the translation of our dreams.

I say "attempt," because the eye of the camera functions differently from our own—and what a difference there is between



LADY ABBY



MME. FELLOWS



LA COMTESSE DE NOAILLES



MME. COLE PORTER

the thought and its realization! There is the same diversity in the way we see things. The gulf separating one mind from another is wide. Things have a different meaning for each of us. What I see, I alone see. We are always in isolation. When something enters our consciousness, it has a color and a significance peculiar to the individual. Alas! and yet fortunately, we are not made in series! Communication is only approximate, which is at once a virtue and a defect.

I am reminded of a passage in Marcel Proust, the second chapter of "Albertine Disparue": "I cannot realize that each person on opening his eyes will fail to see the images which I see, believing that the thought of the author is perceived directly by the reader, whereas it is another thought that takes shape in his mind."

All humanity joins in the attempt to provide the materials for such distortion. And it would be a great satisfaction to me should I succeed here, in this country whose cinema productions have given the whole world fresh emotional experiences to an extent which no other art has rivaled for some time.

LE COMTE ETIENNE DE BEAUMONT



PRINCESS BIBESCO



MME. VERA BATE



PORTRAIT OF COMTE DE BEAUMONT

Photograph by Baron de Meyer

MICHEL ANDREENKO

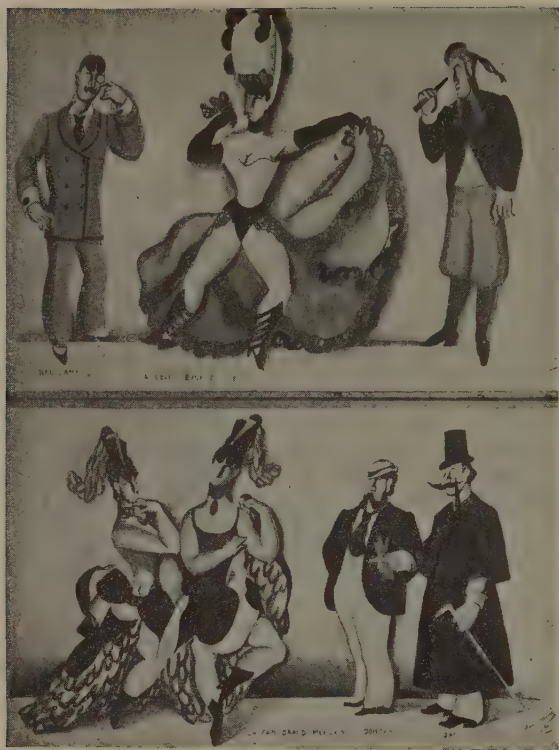
1040-1042 Decoration designs

LÉON BAKST

1043-1047 Costume Drawings
1048 Interior in the Caucasus

BORIS BILINSKY

1049 "Miracle de Theophile"
1050-1051 Costume Drawings
1052 "Miracle de Jean sans Peur"
1053-1054 Revue costumes



"LA BELLE EXCENTRIQUE"

Jean Janin

by Satie

THE NEW OPERA AND THE NEW STAGE

IT BEGAN with Gustav Mahler. Between the years 1897 and 1902 Mahler attained his musical maturity. At this time he brought the painter, Alfred Roller, to the Vienna Court Opera, which was then the leading lyric theatre. The very next production ("Tristan") pointed the direction in which the later ones were to follow: the movement and colour of the music were given their equivalent in decoration and costuming. Subsequently this one moment of conscious stylization, this one step beyond the prevailing naturalism, was carried through, in the opera at least, to its logical conclusion. When Mahler left in 1907, a Mozart cycle had been staged in this stylized manner, a Gluck, the "Fidelio," and even Wagner.

The new principles yielded the most gain, and also the most

trouble, when applied to the works of Wagner. In this, Adolphe Appia had been an early "heretic." He first had discovered that Wagner, in his stage directions, was thoroughly entangled in the naturalism of his age and even quarreled with Boeklin because Boeklin, as prospective director at Bayreuth, protested against Wagner's naturalistic instructions. Then he too had refused to collaborate at Bayreuth. And now, when the Norns in Mahler's performance of the "Götterdämmerung" did not cast a real rope, but merely went through the motions of casting a rope, Cosima Wagner wrote a letter complaining of such high-handed tactics. What must she say to the opera in Frankfurt, where Wagner's hero is allowed to appear without a beard? Bayreuth still clings almost literally to these superficial aspects of Wagner's genius, stipulations of his which are hardly more than historical accidents—and it is this which has done most to lose it the support of the present generation.

On the German-speaking stage of today—only fifteen years after Mahler, and despite the war and the lean years following the war—we have gone so far that we can look back upon the great Mahler period with the perspective of history. The opera is in close contact with the drama, the new painting, and modern stagecraft. The stage is envisaged in one piece, framed by effects of light and shadow and by gradations of color, and highly stylized. Just as, in the designs for a play, everything aims at line, expression, and movement in contrast to silence and repose, so in the opera the music is given its visual parallel, the tendency being away from all tangible reality and towards an ideality of form, melody and harmony. Perhaps the best

CHESTAKOFF

- 1055 Model for "Lac Lull"
1056-1057 Photographs of "Lac Lull"

CHTCHOUKO

- 1058 "Sordonopale"
1059-1060 Costume drawings for the same

EGEROFF

- 1061 "Frauenkrieg"

ERDMANN

- 1062 Model for "La Cagnotte"
1063-1066 Costume drawings for the same
1067-1068 Photographs

example of this is Allan Berg's "Wozzek." And in the remarkable, totally sympathetic performances by the Berlin State Opera, every single element becomes a will of its own, an individual effect, a unit of expression. No violence is done to a subject which, though weird, happens also to be realistic; not even abstract painting is resorted to in such instances (as could be done with Mozart, and here and there with Verdi, in order to indicate the timelessness of such music). But "nature"—a tree, a street in some little German town, a moonrise—attains an almost personal expression, giving the music light and shadow. The stage gains vigour, the new opera comes into its own. That is the future.

PAUL STEFAN

ALEXANDRA EXTER

- 1069 Model for "Salome"
- 1070-1073 Costume drawings for the same
- 1074 Christmas Dream
- 1075 Construction for Film
- 1076-1079 Kino costume
- 1080 "The Merchant from Venedig"
- 1081 Spanish Pantomine
- 1082 Construction for a Tragedy
- 1083-1084 Photographs
- 1085-1087 Costume model for "Phedre"

FEDOROVSKY

- 1088 Model for "Lohengrin"
- 1089-1090 Photographs

FERDINANDOFF

- 1091-1094 Models for "Eudipe"
- 1095-1096 Photographs



**FROM THE FILM
"HORIZONTAL-VERTICAL"**
By Viking Eggeling

THE AMERICAN STAGE

Reflections of an Amateur

(Paragraphs from an address by Mr. Otto Kahn)

The interest in art, the appreciation of art, the cultivation of art, are steadily broadening and deepening among the people of America.

. . .

In no other field of artistic activity is that quickening of popular interest more noticeable than in that of the stage, notwithstanding the apparently contradictory fact that, for the time being, so many of our cities are without the theatre of the spoken word, a fact arising from circumstances which, I feel sure, are temporary and peculiar to a period of transition.

• • •

The sap is running strong in the tree of American dramatic art.

The ranks of American playwrights are filling up signally. It would be too much to say that the quality of the output generally is commensurate, as yet, with the quantity, but there are valid reasons for tolerant judgment in this respect, for the time being, and, on the other hand, a number of recently produced American plays have been distinctly noteworthy, some of them brilliant and altogether of a high order of merit. And, what is particularly and auspiciously significant, the general tendency and character of these plays have not been imitative of European models, but they have aimed to be racy of the soil, expressive of American life, pervaded by the tang and the atmosphere of America.

• • •

I am indulging the hope that there may be, in the not too distant future, at least one theatre in New

Decor by Yakouloff, 1920



OEDIPE ROI

ERDMANN & FERDINANDOFF

1097 Model for "Eudipe"

GONTSCHAROVA

1098 Spanish costume

York, devoted exclusively to youth—a stage where young America shall have its innings. My imagination pictures a playhouse, where understanding, guidance, encouragement and opportunity shall attend young talent; where the delicate bloom of its hopes, dreams and aspirations shall be nurtured sympathetically and wisely, sheltered from chilling or coarsening touches; where to the appealing, unuttered, but insistent, query of the beginner, “What price glory?” there shall come the answer: “One price only, and none other, and the same price to all, ‘merit.’ Payable in one currency only, and none other, a currency coined from the ingredients of talent, work and devotion to art.”

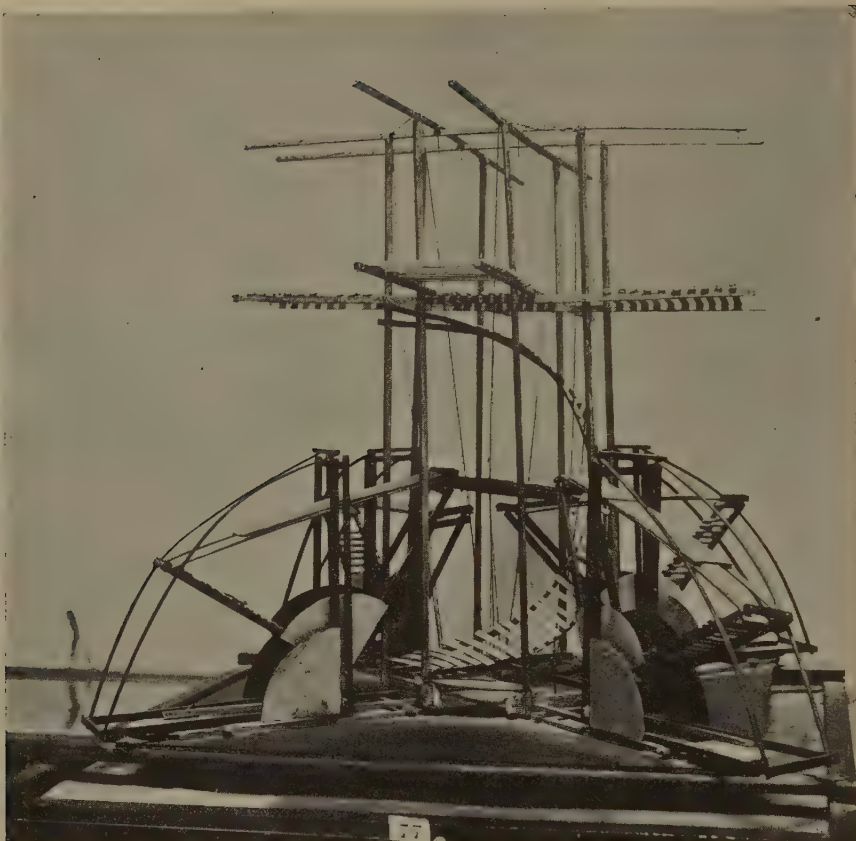


I need not refer in this gathering to the fact that the stage is a serious and important cultural element, and of far-reaching influence; that it is of great social value; that it has a weighty purpose and a large mission. The Frenchman’s saying, “Let who will govern the people, provided I may write their songs,” is fitly applicable to the stage.

From all that I have endeavored to set forth, there emerges, as I see it, one overshadowing need. It is the need for leadership. . . .



There is no people anywhere more malleable than this new race of ours, a race which is the composite and resultant of strains so multifarious, and still in full process of evolution and development. There is no people more willing to rally around leaders, and none more worthy to be finely led.



RUSSIA

JAKOULOFF

- 1099 Model "Girofle-Girofla"
1099a Photographs

KARDOVSKY

- 1100 "Pique Asiette"
1101-1102 Costume drawings for the same

KOMARDENKOFF

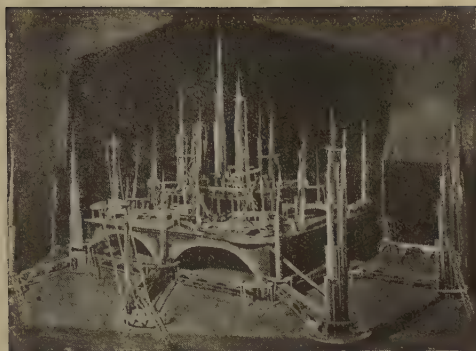
- 1103 "Eugene der Unglueckliche"
1104 "Anna Christie"
1105 "Facetie"

KONSTODIEFF

- 1106-1107 "La Puce"
1108-1115 Costume drawings for the same

LARIONOW

- 1116 "May night"



I. RABINOVITCH *Film construction*
Russian

**COSTUME FOR
"VERKUNDIGUNG"**
by Maeterlink, Decor by Wesinin

LENTOULOFF

- 1117 Model for "Demon"
- 1118-1119 Costume drawings
- 1120-1121 Photographs
- 1122-1124 Photographs for "Demon"

LIBAKOFF

- 1125 "Hamlet"

SIMON LISSIM

- 1126-1130 "Hamlet"
- 1131-1138 Costume drawings for the same
- 1139-1146 Stage plans
- 1147-1150 Photographs

MELLER

- 1151 Model for "The Professor's Secretary"

MEIERHOLD THEATRE

- 1152 Model for "The Forest"
- 1152a-1157 Posters for Meierhold Theatre
- 1158-1202 Photographs of decorations in Meierhold Theatre
- 1203 Portrait of Meierhold
- 1204 " " Mme. Meierhold

MOSCOU ART STUDIO

- 1205-1206 Costume drawings
- 1207-1209 Photographs

ALICE KOONEN



THE KAMERNY THEATRE-MOSCOW

THE Moscow Kamerny Theatre was founded by Alexander Tairoff in the year 1914 as an experiment towards the building of a new theatre. The banishment of dilettantism, naturalism, chaos, accidentals, and other mortal sins of the old theatre, become the problem of the day. The aim of the work was to train superactors; to develop a new kind of director and a new form of stage; to produce the play so that the movement of the word and the emotion should create a rhythmic and plastic harmony.

At the same time that plays were being produced by this theatre, to be judged by the public and the critics, a large laboratory was at work in the side-screens. Here special workshops were organized as experimental theatre-high-schools, where young actors and directors were trained; where courses were given in the fundamentals of new dramatic forms; in the study of movement, stage-craft, etc. All day long the theatre hummed with these activities, the play at night was but one part of this complex work. It afforded, however, a very good opportunity for the gauging of this or that result by those engaged in the ceaseless striving and experimenting of this theatre.

NIVINSKY

- 1210 Model for "Turandot"
1211 Model for "Les Comédies de Mèrimee"
1212-1216 Costume drawings for the same
1217-1220 " " " "The invisible Lady"
1221-1225 "Tournadote"
1226-1230 Costume drawings for the same

HENRIETTE PASCAR

- (Children's Theatre)
1231-1239 Animal costumes
1240-1264 Photographs of the children's Theatre
1265-1270 Designs

PETRITSKY

- 1271-1273 Costume drawings

L. PAPOVA

- 1274-1278 "Cocu Magnifique"
1279 Photograph Montage
1280 "Cocu Magnifique"
1281-1283 Photographs for "Cromelynk"

POPOVA & VESNINE

- 1284 Model for the "Citadelle of the Capital-ism"

I. RABINOVITCH

- 1285 Model for "Lysistrata"
1286-1288 Photographs of "Sorcère," "Carmen"
1289-1290 " " "Don Carlos"
1291 "Sorcère"
1292-1293 Photographs of Lysistrata"
1294-1295 Costume drawings of the same
1296-1298 "The Revisor"
1299-1302 Photographs

RODTSCHENKO

- 1303-1309 "We others"

SLOVTSOVA

- 1310 Model for "Le carre de 36"

SOMOFF

- 1311 Opera Italiana

V. AND G. STERNBERG

- 1312 Model for "Sainte Jeanne"
1313-1319 Costume models for the same
1320-1323 Photographs

V. AND G. STERNBERG AND K. MEDOUNETSKY

- 1324-1330 "Thunder storm"
1331-1333 "Lawyer from Babylone"
1334 Photograph of "Thunder storm"
1335 Photograph of Alice Koonen in "Thunder storm"

With its first performance (*Sakuntala*—12 December 1914) the theatre incurred the disfavor of the conservative critics and on all sides made fervent friends and bitter enemies. Every new production of the theatre became an event for angry debates, but at the same time it gathered more and more defenders and adherents.

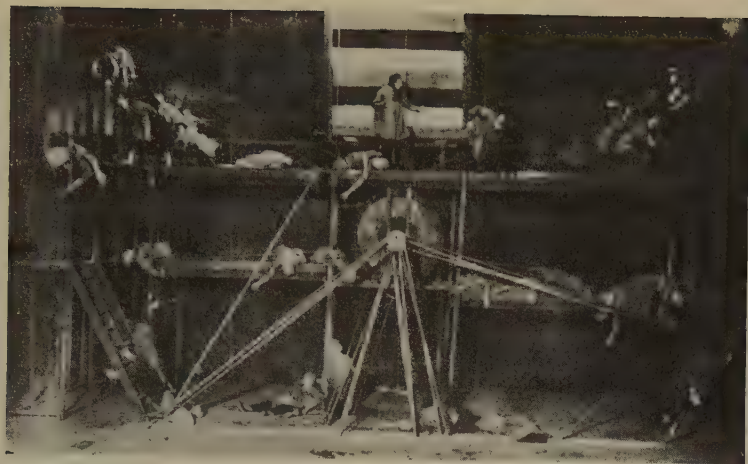
After a while the principles of the new stage form and of the productions of the Kamerny Theatre, together with the special courses embodied in its school program: acrobatics, juggling etc., (which in the beginning called out disgust and jeers) were adopted by other theatres and theatrical schools, and are now employed as a very necessary element in theatrical mastership, by the majority of contemporary theatres.

As a revolutionary theatre the Kamerny always keeps its place in the advance-guard. Never resting in the promoting of its principles not only in the fatherland but also abroad. Demonstrating them, in its plays, in two tours which covered Paris, Berlin, Vienna, Dresden, Hamburg, Frankfort and other cities. It also demonstrated its ideas in the International Theatre Exposition in Vienna, in the Exposition of Decorative Arts in Paris, where it received (*Grand Prix*) and will now take part in the International Theatre Exposition, in New York. Everywhere on its tour abroad, the theatre met with a warm and attentive welcome for the new methods of its art. It called out debate and awakened the theatrical life.

Since its return to its base . . . Moscow, it carries on a large correspondence course with theatrical schools all over Europe, with young theatres and directors who wish to work in line with



THEATRE BERESIL (Kiew, Russia)



DESTROYED BY MACHINES

Theatre Beresil (Kiev, Russia)

Decorations Meller

the principles expressed in the plays of the Kamerny Theatre. The founder of this theatre, Alexander Tairoff, published a book in 1918 "The Notes of a Director," in which he puts forth the results of the first part of the experimental work of his Theatre. The book has been translated into German, it will soon be translated into English and other languages. Tairoff is now finishing the second book of his diary as a director. It will cover the second period of the work of the Kamerny Theatre . . . from 1918 to 1925.

The models and costumes, exposed in the New York exposition, are the work of the best theatre-artists in Russia. The Kamerny Theatre lays down the following principles: a/ a three dimensional decorative setting for the play to correspond to the three dimensional body of the actor; b/ an exact working out of the stage levels, these must be built differently for every play, they must be built according to the dynamic and rhythmic-plastic requirements of the play and are used as a piano for revealing the actor's movements and emotions; c/ entirely using up and dividing the atmosphere and space of the stage; d/ all the levels of the auditorium must be transferred to the stage, so that the sight lines in all parts of the house are absolutely correct; e/ colours and light. The costume must correspond to the character and also to the structure of the movement of an actor, predominating and underlining the core of his movement, it too becomes a part of the synthetic harmony of the play.

All of the experiments in the stage-craft workshops, from the beginning were based on these principles, which after a time were developed into a concentrated expression and a new stage form.

The first play to be produced, demonstrating these theories was "Famira-Kifaret," a tragedy by the modernist-poet Innokenty Annensky, in 1916 . . . The play was produced by Tairoff—director, A. Exeter—costumes and decor, lighting —Salzmann. From this time on there has been an uninterrupted development in the experimental stage-work of this theatre. The latest results will be shown in the new plays which will be given in Moscow this season.

And so we have before us eleven years of the work of a new-theatre. A theatre always going forward, rejecting the watch-words of contemporary theatre-art, a theatre with its own large school and a company of players rich in individual force and held together by their work. An ever-advancing theatre working for the solution of the very difficult and complicated problem of incorporating the wide ideas of our epoch in a new stage form and a new scenic environment. It is still a young theatre, one from which we have a right to expect, in the future, the same restless revolutionary activity and important and interesting results as in the past, under the leadership of its founder and director . . . Alexander Tairoff.

Moscow

S. IGNATOFF

STEPANOVA

- 1336 Model for "Tarekine's death"
- 1337-1350 Photographs of the same
- 1351-1360 Photographs of "A travers les lunettes rouges et blanches"
- 1361 Photograph-montage for the same

ALEXANDER TAIROFF

- 1362 Portrait of Tairoff

THEATRE BERESIL

- 1363-1367 Large cartoons with photographs
- 1368 Portrait des Regisseurs: Lapatynski
- 1369 " " Decorateurs: W. Mueller
- 1370 " " Regisseur: Tiaguno
- 1371-1382 Photographs of the decors.

THEATRE FOR CHILDREN

- 1383-1386 Dolls from the Children's Theatre.

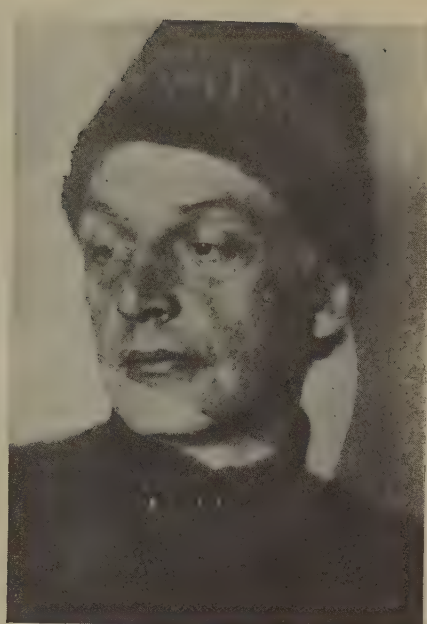
THE REVOLUTION THEATRE

- 1387-1391 Photographs
- 1392-1396 Posters



TIAGUNO

Director Theatre Beresil, Kiew



W. MELLER

Director Theatre Beresil, Kiew



THEATRE BERESIL (Kiew)

THE IMPERIAL THEATRE

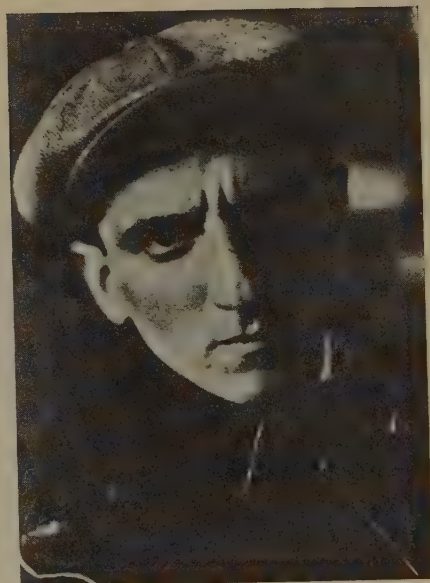
1397-1407 Programs by Benest, Golovine, Someff, etc

PAVEL TCHELIETCHEFF

1408-1411 "Savanarola"
1412 "The Pagoda" film

VESNINE

1413 Model "Phedre"
1414-1416 Costume designs for the same
1417-1424 Costume designs for "Der Mann der
Donnerstag war"
1425 Model for same
1426-1431 Costume designs for "l'Annonce faile a
Marie"
1432-1434 Costume model for "Phedre"



LAPATYNSKI

Director Theatre Beresil, Kiew



"GAS (Kaiser)"

Decor by Meller Theatre Beresil, Kiew



THEATRE BERESIL U. R. S. S. (Kiew)

Upton Sinclair's "Jimmy Higgins"

(Actor Dolyna—Costume and Decor: Meller)

1435-1436 "Perle d'Almandine"

1437-1440 Photographs

VIALOFF

1441 Model

1442 Photograph of Stage construction

SPAIN

RAFAEL BARRADAS

1443-1447 Spanish Figures

THE THEATRE

*Adolf Loos is the forerunner of the
"Esprit Nouveau."*

(L'Esprit Nouveau, Vol. 1. No. 2, Paris)

THE PRESENT day yearning for a renaissance of the Theater rests on an entire misconception.

A really great theater is a milestone in the progress of a people, and once the milestone is passed, that people can never reach it again. Such milestones were Lopez in Spain, Shakespeare in England, Moliere in France, Goethe in Germany. Spain, England, France, Germany, will never see such milestones again, for they have progressed beyond the stage of culture at which they are possible. We may see a great dramatist spring out of the Balkans, or the Baltic states, or Russia, but never again out of the peoples of ancient culture.

A similar misconception is very prevalent regarding artcraft. The disciples of applied art who complain that they have to take their food from plain white plates, and not be able, during the feeding process, to gaze upon a Rape of Proserpina, attributed possibly to Raphael, are not of modern texture. The very thought of this sort of thing would get on the nerves of really modern people who prefer to leave such brutalities to the "artists of the Exposition des Arts Decoratifs."

Nations whose theatre is in the ascendant just now, are nations that have lagged behind in the march of culture.



PROJECT FOR A DECOR USING MIRRORS

by A. Rafatowski

WENIG

*Theatre Weinberger, Prague
Czecho-Slovakia*



LOUIS MASSIERA

- 1448 Els Tapicos de Maria Christina
- 1449 Reineta d'Espera
- 1450 Pastorale Comique
- 1451 l'Arbe, la casa
- 1452 Sollo l'Umbrella
- 1453 Idylle
- 1454 Soto la Tenda
- 1455 El Retauill de la flor

PABLO PICASSO

- (1456 "The night"
- (1457 "Paravent"
- 1458 Figure "The three Graces"
- 1459 " " " "
- 1460 " " " "
- 1461 Construction "Der Wagon der Proserpina"
- 1462 The same

Nations who take a pride in the excellence of their decorative art are cultural minors. The greatness of a people may be gauged by the absence of these two elements.

This does not imply that intellectuality is not capable of being rendered in dramatic form, or even in dialogue. The untheatrical drama, the drama you read but would not dream of seeing acted, has thus come into being. It would be monstrous to stage Browning's Paracelsus. Why? Because for one thing it would be monstrous in this our day to invite thousands of persons at one and the same time to taste of the same intellectual enjoyment. It would be shameless.

There are people who seek to overcome the shamelessness of such a proceeding. They propose that a theater should be built in which no member of the audience can see any other. These people entirely misunderstand the function of a theater.

A theater is like the *planchette* at a spiritualistic seance. The whole table is strung together with a chain of nerves. Snap that chain and the table remains still. One man by himself cannot, by his own unaided nerve force, cause the table to rise one fraction of an inch.

So in the theater, the auditorium is greater than the stage, more important. It always was; it always will be.

King Louis II of Bavaria had theatrical performances held for himself alone, which he witnessed in solitude. But then King Louis II of Bavaria was mad.

What then? Are we to abandon simultaneous intellectual impression on the crowd? Yes, and replace it by impression on the nervous system of the crowd.

A boxing fight, a deathleap, a noise (music if you will), a revolvershot; these are



"L'HOMME ET SON DESIR"

Ballet by Paul Claudel

Music: D. Milhaud

Decor: Mme. Carr

Dancer: Jean Börlin

Swedish Ballet, Paris



MECHANICAL FIGURES

Depero, Italy



FIGURE MECANIQUE

by Depero, Theatre Plastic, Rome



FOUJITA

From Swedish Ballet, Paris

all causes of nerve sensation, and, as experience has shown thousands of times, can impress any number of people simultaneously and collectively. The most intellectual and the most brutal of men will undergo the same sensation, and need not be ashamed of doing so.

The theater of today must seek to develop along the lines indicated by this phenomenon.

It must serve the creative intellectual, who is of such a degree of sensitiveness that he cannot bear to stage intellect for public gaze. The enjoyment of intellect is admirable, but confined within a volume, to be sipped between four walls.

For the mass, comprising all sorts and conditions of men, the circus is the thing. It matters not whether the circus has a round arena or a set stage. What does matter is that it provides such a succession of nervous impressions as will prepare the ground for the growth of the roots of creative mind. x)

The effect will only be attained by the employment of the proper methods: by light and space, balance and color, variety in time and sound, by impossible possibilities and by everything that has hitherto been proved impossible. By things that have never been. By things people cannot believe could be.

Properly understood thus, the theater is a preparatory school for unborn intellect.

ADOLF LOOS

Paris, December 3, 1925.

x) *For the circus form F. Kiesler has created the "space-stage" (,Raumbühne') which carries in itself the seeds of a revolution in staging methods.*



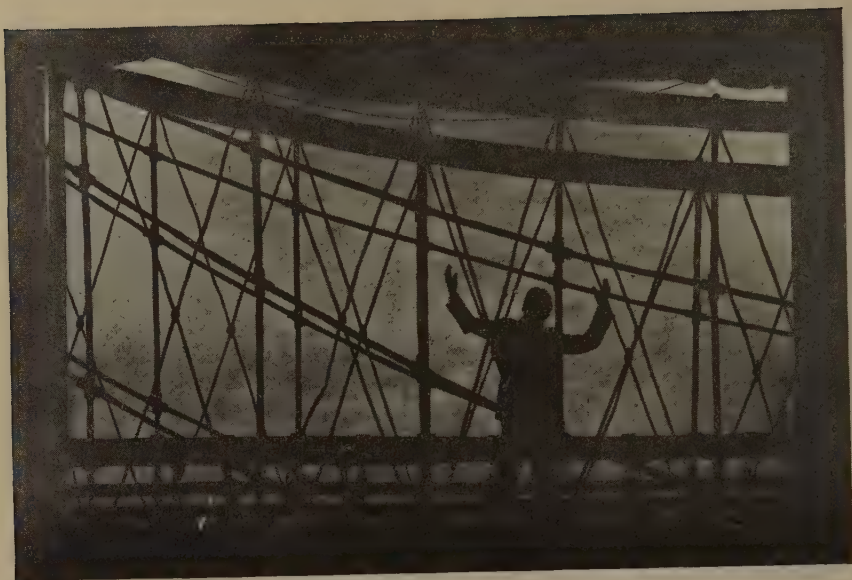
THE DIVINE COMEDY

Decor by Norman Bel Geddes

OVERSHOOTING THE MARK

CRITICS OF THE theatre, in the past few years, have had a strange mixture of denunciation and praise for the so-called expressionistic scenery. As a matter of fact, their praise is seldom warranted and their denunciation is usually just. Such descriptions of sets as are said to look like eggbeaters, unfortunate eggs splashed on a pavement, or grandma's crazy quilt, and so on, are really in many cases just what the sets register on the minds of the audience and therefore serve no purpose other than to confuse.

The reason for these mistakes is chiefly that the scenic designer has no conception of his problem. He does not know what emotion he is trying to arouse in the minds of the audience, nor does he know how to do it if he did; but he does know that ever since the exploring expeditions of our designers into Germany and Russia, expressionistic settings have been very stylish. Also such splendid films as "Dr. Caligari" (which I am given to understand by one of its producers was a collaboration arising from a gathering of enthusiasts at a party in Berlin, at which drinks of the bigger and better kind flowed freely and effectively) have had their effect. However, this picture expresses these



"ADAM SOLITAIRE"

by Em Basche, Provincetown Theatre

mad and exhilarating emotions convincingly and we accept them for what they are because they are honest. But when we find two conventionally dressed people going through conventional conversations and experiencing all our well known theatrical emotions against a background of crazy vari-colored, and, may I say, "cock-eyed blocks"—naturally the spectators say: "Now just what is that all about?" or those who would appear knowing murmur: "Ah, that is symbolism"—but the only thing they symbolize is the desire of the scenic designer to be (as Napoleon said of God) on the side of the heaviest artillery.

The aim of expressionism is not to be crazy for the sake of being crazy, but to intensify the emotions expressed upon the stage by the forms and moods the backgrounds take, and the artist must remember that the audience as a body, after all, is very childlike and things must be translated and expressed in terms they feel and understand.

In conclusion, let me say that we of the theatre must remember that after all we are the servants of the audience, for when we leave them dead and cold to our efforts, our time and their time has been wasted. We cannot take a child of five, hand him a book of Calculus or higher mathematics and say: "Nice baby, eat up all the differential equations."

CLEON THROCKMORTON



"DYBBUK" *by Ansky,*

Decor by Aline Bernstein



by Aronson (Unser Theatre Bronx)

- 1463 Costume
- 1464 Costume
- 1465-1472 Various photographs of settings for
"Soirées de Paris"

SWEDEN

NILS DE DARDEL

- 1473 Nuit de St. Jean
- 1474 " " " "
- 1475-1476 Photographs

ISAAC GRUNEWALD

- 1477-1483 "Samson and Delila"
1484-1490 Costume designs for the same
1491-1499 Sakontalah
1500-1509 Costume designs for the same
1510-1515 Photographs

BERTEL NORDSTROM

- 1516-1517 Designs for Decor.

SWEDISH BALLET

FOUJITA

- 1518-1523 "Eros Aveugle"
1524 Photographs for the same
1525-1534 Photographs of the Swedish Ballets"
(The designs were executed especially
for Rolf de Maré's Swedish Ballet in
which the choreography was invented
by Jean Börlin)

SWITZERLAND

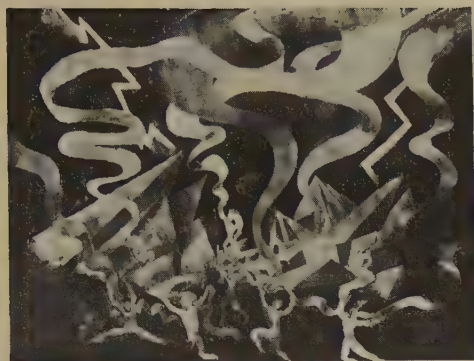
G. AND W. HUNZIKER

- 1535 Decoration designs for "Carmen"
1536 Decor for "Orphee"
1537 Costume designs for "The Tempest"
"Carmen"
1538 Decor Designs for "Orphee"
1539 Costume for "Ariel"
1540 Decor for "The Tempest"
1541



"EROS AVEUGLE"

Decorations by Foujita, Swedish Ballet, Paris



"OBERON" Decor by Isaac Grunewald

ASHWORTH, BRADFORD

13 Herod

BERNSTEIN, ALINE

14-19 The Dybbuk
20-24 The Little Clay Cart
25-30 Costumes for The Little Clay Cart
31 The Little Clay Cart

BRAGDON, CLAUDE

32-35 Hamlet

BUFANO, REMO

36 Puppet for El Retablo de Maestro Pedro
37-43 Puppets

CRANE, ALLAN

44 Twelfth Night

CRONYN, GEORGE

45-46 Periphery

DAHLER, WARREN

47 Die Valkyrie

DE WEERTH, ERNEST

47-53 Costumes for King Lear
54 The Trojan Women
55 Modern drama
56 Project for auditorium

AMERICA

ARONSON, B.

1 Between Day and Night
2 Oriental Dance Costume
3 Oriental Dance Costume
4-8 Costumes for Day and Night
9-10 Between Day and Night
11 The Bronx Express
12 The Final Balance

THE MAGNETIC THEATRE AND THE FUTURISTIC SCENIC ATMOSPHERE

SCENO-SYNTHESIS--SCENO-PLASTICS--SCENO-DYNAMICS--POLY-DIMENSIONAL SCENIC SPACE--THE ACTOR-SPACE--THE POLY-EXPRESSIVE AND MAGNETIC THEATRE.

CONTEMPORARY SCENIC art is developing in an atmosphere purely futuristic. The "scenic-arc" of the traditional theatre crumbled at the cry of revolt which we,

the Futurists, launched in 1915.

That year when Marinetti and Settinelli announced the *synthetic-futurist theatre*, I laid the foundation of the new *futuristic scenic technique*, in my announcement on *scenography and futuristic choreography*, (published in March 1915 in *BALZA FUTURISTA* and soon afterwards appeared in more than fifteen Italian and foreign magazines).

Before summarizing and correlating the prophetic and essential principals of my *scenic system*, I wish to remind the stragglers who direct the Italian stage (managers and impresarios) that each apparently *theoretic phase* of my system, has already found concrete expression in actual *technical experiments*: in 1919 at the Theatre de Marionettes in Rome, in 1920 at the Argentina Theatre in Rome, in 1921 at the Svandovo Theatre in Prague, in 1922 at the National Theatre of Prague, in 1923 at the Theatre des Independants in Rome.

In the past, scenic art limited itself to suggestion, rather than to representation. This is evident in the Greek theatre and in the theatre of the middle ages. But since the advent of Wagner a rapid evolution, although empirical, has taken place, in that scenic art has come to share as an integral element in scenic action.

The scenographic delimitations, given by the fiction of perspective to the work of our scenic artists of the 17th century on the "scenic-arc" of that period, have been changed today into plastic representations of magic and unreal scenic constructions.

Scenography, that is to say the art of the traditional, dominant stage understood as a description of apparent reality, as a real fiction of the visual world, must be definitely condemned, for it is a static compromise in direct antithesis to *scenic dynamism* which is the essence of theatrical action.

The scenic experiments which have recently been made in the European theatres have inevitably been purely empirical—casual and ephemeral. They were the result of personal ambition on the part of the individuals attempting to give life to their scenic vision without studying, analysing, or considering the esthetic and spiritual problems which surround the technique of the theatre and the life of the mind.

The value of futuristic scenic reform consists precisely in this, that it frames its scenic conception in Time and Space, that it considers the measure of time and the dimension of space, involved in the "scenic-arc," that it contemplates scenic-theatrical evolution in relation to the new esthetic currents, mental and spiritual, created by Italian futurism and its consequent artistic tendencies.

Just as the vanguard in plastic art looks for its inspiration in the shapes created by modern industry, just as lyricism turns towards telegraphy, so theatrical technique gropes towards the plastic dynamism of contemporary life, i.e., action. The fundamental principles which animate the *futuristic scenic atmosphere* are the very essence of spiritualism, of futuristic esthetics and art, that is: *the dynamism, the simultaneousness and the unity of action between man and his environment.*

The technique of the traditional theatre, on the other hand, while neglecting and not settling these principles which are essential to the vitality of theatrical action, created a dualism between *man*, the dynamic element, and his *environment*—(the static element)—between synthetic and analysis.

We, the futurists, have achieved—we have proclaimed this *scenic unity* by interpenetrating the *human element* and the *environmental element* in a *living scenic synthesis* of theatrical action.

The theatre and futuristic art are therefore the consequent projection of the world of the mind, moving rhythmically in scenic space.

The sphere of action in the *futuristic scenic technique* desires:

- 1.) To epitomize the essential through the purity of *synthesis*.
- 2.) To render dimensional evidence by means of *plastic power*.
- 3.) To express the action of the forces involved in *dynamism*

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SYNTHESIS--PLASTIC--DYNAMIC

This is the magic triangle which both individualizes and summarizes the three different phases of evolution in the technique of the futuristic stage.

From *scenography*, which is an empirical and picture-like description of veridical-elements, to *sceno-synthesis* which is an architectonic résumé of chromatic surfaces.

From *sceno-plastic*, which is a volumetric construction of the plastic elements of scenic environment (*sceno-dynamic*) which is the architecture in chromatic space of dynamic elements of the luminous scenic atmosphere.

SCHEMATIC TABLE

SCENO-SYNTHESIS—	<i>Two-dimensional scenic setting—pre-dominance of the chromatic element—intervention of architecture as a geometrical element of linear synthesis—scenic action on two planes—chromatic abstraction—surface—</i>
SCENO-PLASTIC—	<i>three dimensional scenic setting—pre-dominance of the plastic element—in-</i>

tervention of architecture, not as a picture-like fiction of perspective, but as living, plastic reality, a constructive organism—abolition of the stage-scenic action of three planes—*plastic abstraction*—volume—

SCENO-DYNAMIC—*four dimensional scenic setting*—predominance of the architectonic element of space—intervention of rhythmical movement, as a dynamic element necessary to the unity and to the simultaneous development of the environment and of the theatrical action—*abolition of painted scenery*—*luminous architecture of chromatic spaces*—poly-dimensional and poly-expressive scenic action—*dynamic abstraction*—space—

POLYDIMENSIONAL SCENIC SPACE

This schematic picture of futuristic scenic possibilities opens vast horizons to modern theatrical art. Our researches therefore go, far beyond the technique of the stage and of interpretation, towards a more complex and panoramic vision of problems appertaining to the future of the theatre. While some bold régisseurs and directors of the modern Russian and German theatre, are still striving to find some system whereby they can frame *the stage* in the “scenic-arc,” and perfect the technical mechanism of the *stage*, whether simple or multiple, we, the futurists, believe that these hysterical expressions of the *mechanical theatre* of the 17th century have been surpassed already, for we have substituted for the *traditional* “scenic-arc,” the *futuristic polydimensional scenic-space*.

The stage and the “scenic-arc” of the contemporary theatre can no longer meet the technical and esthetic requirements of the new spirit in the theatre. The flat, horizontal surface of the *stage* as well as the cubic dimension of the “scenic-arc,” fetter and limit the ultimate development of theatrical action, making it the slave to the scenic picture-frame and of the visual angle of fixed perspective.

With the *abolition* of the *stage* and the “scenic-arc” the technical possibilities of theatrical action find broader scope outside the three dimensional terms of tradition. By dividing the horizontal surface by new vertical oblique and polydimensional elements, by forcing the cubic resistance of the “scenic-arc” by the spheric expansion of plastic planes moving rhythmically in space, we arrive at the *creation of a polydimensional and futuristic scenic space*.

THE ELECTRO-DYNAMIC POLYDIMENSIONAL ARCHITECTURE OF LUMINOUS PLASTIC ELEMENTS MOVING IN THE CENTER OF THE THEATRICAL HOLLOW

This novel *theatrical construction*, owing to its position allows the enlargement of the *visual angle* of perspective beyond the horizon, displacing it on top and vice versa in a simultaneous interpenetration, towards a centrifugal irradiation of infinite visual and emotional angles of scenic action.

THE POLYDIMENSIONAL SCENIC SPACE, THE NEW FUTURISTIC CREATION for the theatre to come, opens new worlds for the magic and technique of the theatre.

THE ACTOR-SPACE

In the traditional as well as the anti-traditional theatre of modern times the actor has always been considered *an unique and indispensable element* dominating theatrical action. The latest theoreticians and masters of the modern theatre, such as Craig, Appia and Tairoff have diminished the role of the actor and lowered his importance. Craig defines the actor as a *spot of color*, Appia establishes an hierarchy between *author, actor, and space*: Tairoff considers him as an *object*, that is to say, as one of the many elements of the stage.

I consider the actor a *useless element* in theatrical action and moreover one that is dangerous to the future of the theatre.

The actor is that element in interpretation which offers the greatest unknown quantities and the smallest guarantees.

While the *scenic conception* of a theatrical production represents the *absolute* in scenic transposition, the actor always represents the *relative*. In fact the *unknown quantity of the actor* is what deforms and limits the meaning of theatrical production, and endangers the character of the results.

THEREFORE I DECLARE THAT THE INTERVENTION OF THE ACTOR IN THE THEATRE AS AN ELEMENT OF INTERPRETATION IS ONE OF THE MOST ABSURD COMPROMISES IN THE ART OF THE THEATRE.

The theatre, in its purest expression is a centre of *revelation of mysteries,—tragic—dramatic—comic,—beyond human phenomena.*

We are tired of seeing this grotesque rag of humanity agitating itself futilely under the vast dome of the stage in an effort to stimulate its own emotions. The appearance of the human element on the *stage*, destroys the mystery of the *beyond*, which must rule in the theatre, a temple of spiritual abstraction.

Space is the metaphysical halo of environment or setting.

Environment is the spiritual projection of human action.

What, then, can exalt and project the content of theatrical action

better than Space—Space moving rhythmically within the scenic setting.

The *personification of Space*, in the role of actor, as a dynamic and inter-acting element of expression between the scenic medium and the public, represents the most important conquest for the evolution of art in the theatre, for it is thus that the problem of *theatrical unity* is solved.

Considering *Space* as a *scenic personality* dominating theatrical action, and the elements moving it as accessories, it becomes evident that this *scenic unity* approaches a *synchronism* between the dynamics of the *scenic medium* and the dynamics of the actor—Space playing in the alternative rhythm of the scenic atmosphere.

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THE POLYEXPRESSIVE AND MAGNETIC THEATRE

Represents the complete metamorphosis of scenic technique



THEATRE MAGNETIQUE
(Scenic-space—polydimensional)

Prampolini, Rome.

towards the discovery of new polyexpressive horizons of the magnetic theatrical interpretation.

From painting, *sceno-synthesis*, to plastic, *sceno-plastic*, from this to the architecture of plastic planes in movement, sceno-dynamic. From the traditional three dimensional scene to the creation of *polydimensional scenic-space* from the human actor to the new scenic personality of space, the actor, from this to the *polyexpressive magnetic theatre*; which I see already outlined architectonically in the centre of a valley of spiral terraces, *dynamic hills* on which rise bold constructions of *polydimensional scenic-space*, centre of irradiation of the futuristic atmospheric scenery.

The theatre must forsake its preoccupation with exceptional experimentations, with episodic extemporization on the life of a single person, to undertake its obligations as a means of transcendental spiritual education in the collective life. The theatre must become a stamping ground for the gymnastics of thought—not merely for that of the eye.

The polyexpressive magnetic theatre will be a super-powerful center of abstract forces at play. Every *spectacle* will be a *mechanical rite* expressive of the eternal transcendence of matter, a magical revelation of a scientific and spiritual mystery. It will be *A PANORAMIC SYNTHESIS OF ACTION, UNDERSTOOD AS A MYSTICAL RITE OF SPIRITUAL DYNAMISM, A CENTRE OF SPIRITUAL ABSTRACTION FOR THE NEW RELIGION OF THE FUTURE.*

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THE MAGNETIC THEATRE

What it is:—Theatre of suggestion.

The final technical aim of theatrical art is the achieving of the maximum for that which is inherently spiritual, and the minimum for the visual. The new artistic necessity for spiritualizing theatrical production and, especially, theatrical interpretation demands a theatre without *actors* and without a *stage*. These are the material elements which destroy the essential spirituality of human vicissitudes, dealt with in theatrical action.

Having thus abolished the visible elements of the traditional theatre: *actors and scenery*. This new type of theatre turns over its *magnetic power of suggestion* to those essential elements of spiritual attraction, which *measure the time of action* in the scenic space, i.e., the sound of the human voice and the *colored lights* of the scenic environment or setting. The alternation of these two elements (sound and light) in play, constitute the

visible abstract entity of the *actor-Space and scenic-space*.

What it wants—The magnetic theatre wants to surround watching humanity with a new atmosphere and a new current of spirituality in order to protect it against the *esthetic materialism* which dominates in the realm of theatrical interpretation and against the *cerebral psychologizing* which dominates theatrical production, by interpreting the movements of the mind through the suggestive fluid of the technical elements of abstraction. The magnetic theatre wishes to overthrow the speculative field of the theatrical theatre (vide Reinhardt-Tairoff-Mayerhold) in order to give a new spiritual virginity to *scenic matter*. It wants to enlarge the limits of *traditional visual esthetic representation* towards new necessities of introspective interpretation of *scenic appearances*.

It wants to create a *magnetic appearance* of a visible spectacle. That is to say, to translate the elements of *daily reality* into abstract elements of the *eternal fiction*.

It wants to *unite* the action of thought to the system of interpretation.

How does it work?—we are in the field of *visible attraction* and *spiritual commotion* which melt in turn under the magnetic power of *luminous, plastic abstraction*. The poly-dimensional scenic space answers to these necessities of theatrical suggestion. It is made up of a mass of plastic constructions in action which rises from the centre of the theatrical *hollow* instead of the periphery of the "scenic-arc." Auxiliary moving constructions rise, first on a square movable platform, standing on an elevator. On this in turn is erected a *moving, rolling platform* going in the opposite direction to the first, and likewise carrying other *planes and auxiliary volumes*. To these plastic constructions, *ascending, rotating and shifting* movements are given, in accordance with necessity. The scenic action of the chromatic light, an essential element of inter-action in creating the scenic personality of space unfolds parallel to the scenic development of these moving constructions. Its function is to give *spiritual life* to the environment or setting, while measuring time in *scenic space*. This chromatic ladder will be made with apparatusus of *projection, refraction and diffusion*.

Translated by Rosamond Gilder

ENRICO PRAMPOLINI



"KNIĄZ PATIONIKIN" by Micinski
Decor by A. & Z. Pronaszko, Warsaw

SCENIC ART IN POLAND

DURING the second half of the nineteenth century the theatre in Poland was smothered under the stultifying regime of Prussian and Muscovite censorship. Serious drama, the classic repertory was prohibited. Only comedy and bourgeois pieces could be played. In the field of scenic design, pure convention and facile illusion reigned supreme.

At the end of the nineteenth century a veritable revolution took place, thanks to the heroic efforts of Stanislas Wyspianski, poet, dramatist, painter and inspired designer. He brought to the attention of the Polish public, by his new technique of staging, hitherto undreamed of treasures of national romanticism as well as the riches of his own drama. He restored stage design to the position of importance it had so long been denied. From that time forward the artist could give free rein to his inspiration in the creation of works of art, as long as he conformed to the immutable laws of the theatre. Wyspianski borrowed from popular art its primitive and lyric vigor, fused with it elements of the antique and modern theatre and created a new style, at once national and European.¹

¹ We recommend to those interested in the enormous activities of this great reformer of the Polish theatre, the magnificent *Album of S. Wyspianski*, published by the Biblioteka Polska, Warsaw.

The honor of continuing and enlarging on the work of this Master fell to the lot of the Polski Theatre in Warsaw, organized and directed by A. Szyfman. He was able to obtain in succession the co-operation of the three great Polish artists, Karol Frycz, Vincent Drabik and S. Sliwinski. Lyric and synthetic realism is the common basis of their conception of scenic design.

Karol Frycz is endowed with a fine and richly gifted nature. In love with occidental art, a warm admirer of the French theatre, he is yet bound with indissoluble links to the people and the country of Poland. He unites a solid knowledge of composition and a delicate appreciation of color to an inexhaustible vein of brilliant inventiveness. (Among his important works are the settings for *Iridion* by Z. Krasinski, *The Tempest*, *Jovialski* by Fredro, plays by Molière—he is the creator of an original series of Molièresque costumes in Poland—plays by Beaumarchais, Schnitzler, Shaw, Pirandello, etc.)

A pupil of S. Wyspianski, Vincent Drabik has a marked tendency toward the heroic and monumental in art. Instinct with energy and passion, a temperament stirred by poignant emotions and gorgeous dreams, he is able to interpret with equal power the mystic grandeur of polish or foreign romanticism or the rude and savory charm of a popular legend. (*La Comedie non divine* by Z. Krasinski, *Charitas*, by Rostwowski.) As artistic director of the Municipal Theatres of Warsaw he continues unceasingly his stimulating and inspiring work. (*Pan Twadowski*, plays by Shakespeare, Wagner's operas, Faust, etc.)

Sliwinski is still young. He is working his way toward a very sober architectural style, as in the production of Rolland's *Danton* and *Le Paquebot Tenacity* by Vildrac. His composition is supple and original, framing his mystic vision in lambent color and impeccable design. (*Samuel Zborowski* by J. Slowaki, *Echange* by P. Claudel, *Le Roi Dagobert*).

At the Polski and Wielki theatres in Poznan S. Jarocki creates his attractive and showy settings for Polish and foreign masterpieces. (*Comedie non divine*, *La Legende de la Baltique* by Nowowiejski, *Carmen*, *Cendrillon*, etc.)

Several other talented Polish artists share this tendency toward realistic and lyric stage design—Ruszezc (*Balladyna* of J. Slowacki), J. Mehoffer, Rzecki, Mme. Alexandrowicz, Norblin, Nawroczycki, and in a class by himself, Alex. Rzewuski a consummate artist, designer and miniaturist, designer of a delicious series of costumes and settings full of oriental charm (*La Revue du Moulin Rouge*).

The advanced aesthetic movement also has its distinguished representatives in Poland. Gronowski, an exceptionally able interpreter of expressionism, has been able to convey with

astonishing vigor and understanding the tortuous and visionary reactions of a Kaiser (*From Morn to Midnight* at the Polski Theatre). Of this group also are Krassowski of the Cracow Theatre, Dobrodzicki of the Reduta of Warsaw, Czechowicz.

A very original "formist" conception of stage design has been developed by the brothers A. and Z. Propaszko who are thoroughly steeped in the teachings of the cubists and futurists. They have worked out their ideas at the Municipal Theatre of Cracow, under the direction of Trzcinski and later at the Boguslawski Theatre of Warsaw, directed by the celebrated artist of the theatre, L. Schiloler and Zelwerowicz. Putting aside all considerations of the merely natural, their aim has been to create a plastic equivalent of the underlying intrinsic values of the sentiment and ideas of the play. They achieve this end in the drawing of their stage settings and by the use of geometric planes, animated by patches of luminous color. In this way the artistic and scenic effect of the play is enormously increased while the attention of the audience is never, even for a moment, drawn away from the action. (*Achilleir* by Wyspianski, *Kinaz Pantomim* by Miunski, Shakespeare's *Winter's Tale*.)

The Blok group (actually split in two) is the extreme left of the esthetic movement in Poland. Its doctrine is in many points similar to that of the French purists, without their exclusivism and mechanical rigidity. The members of the Blok group believe in an objective type of stage design free from all realistic contingencies. They conceive their settings as purely architectural—solid constructions on several planes, usually colored in an even tone, upon which the play of lights or mirrors permits



"FAUST"

V. Drabik Theatre Wielke, Warsaw

that variety of expression which is necessary in order to bring out the individual values of each particular play. In this extremely interesting group of innovators are: Mme Zarnower, Mme. Nicz-Borowiakowa, MM. Szezuka, Stazewski, Rafalowski, J. Galus, Krynski, Syrkus, Zaleski.

A word should also be said about the charming and ingenious work of Mme. S. Lazarska who has created a series of delightful costumes, masks and puppets in the modern manner for plays of the Parisian repertory.

A. WORONIECKI



MARLOWE'S EDWARD II

B. Fenerstein, Czecho-Slovakia

BALLAD OF THE CITY

IN EIGHTEEN SCENES

BOUNDING, growth, bloom, decadence and annihilation of a thriving giant metropolitan city soaring above a gold mine. All the typical phases of city building (history) are gathered in this dramatic Ballad is one universal aspect.

It encompasses a thousand years of human history, so to speak from Babel to New York, forced into a scene in front of the city wall which eventually becomes a wall of moaning, to the poor creatures enslaved by stone and gold—entirely deprived of all nature contact.

This scene six, illustrates the development of the modern financial rule from the oligarchic feudal rulers—crowned by present kingdoms.

Scene eight. The eruption of war as a direct consequence of the monarchic system—with its bearing on the destinies of one family.

6TH SCENE

At the city-wall, same setting. A part of it is removed so that outstretched hands can reach above it. Back of it the mumbling of the masses.

In the foreground, MASTER OF THE FIELDS, MASTER OF THE MOUNTAINS, MASTER OF THE WATER. (abbreviations M.F. M.M. M.W.)

M. F. We removed some of the wall for them—
M. M. To the limit, to protect us,/ without
offense to them—/
M.W. Too scanty for their greed,/—already too
deep for us./

:/P A U S E/:

M. F. They demand a share,—/
M. M. Which we deny—/
M. W. By what right?/

:/P A U S E/:

M. F. We risked the stake!/
M. M. Now for us the gain!/
M. W. Secure it for yourself—/without force!/
M. W. Here!/(Pulls out a packet of papers. To
the Master of the Fields). The promis-
sory note for the industry of your tillers of
the soil! (To the Master of the Moun-
tains) The promissory note for the sweat
of your miners!/(Pointing to himself) The
promissory note for the catch of my
fishers!/(Rattling his paper) This will
catch them!/(They will think themselves

wise!/ Gold once captured is soon dissipated,/ but a promised treasure serves as a continual stimulus./ Your peasants imagine they rent the sea,/ your miners secure for themselves the benefit of the fields,/ and my seamen may brag that ore and harvest will bear them interest./ In this delusion they willingly treble their service./ And never realize that they pay themselves with what they save./ They are satisfied with us and themselves./ And the value of their promissory notes—we determine!/*(Throws the papers over the wall)*
:/The noise abates, but continues somewhat subdued/:

M. F. Their throats are still panting./ Where is the ring?/

M. M. Where have you the head,/ that it shall fetter for us?/

M. W. That is always to be found./ First the signal!/ And that no dissention divides us,/we lift it upward:
All three!/

THE THREE MASTERS

(Seize the ring and together heave it over the wall)

Long live the King!/
:/Endless hurrahs back of the wall/:

Curtain

:/P A U S E/:

M. F. If we throw gold—/

M. M. They demand more—/

M. W. Gold never satisfies./

:/P A U S E/:

M. F. We starving ones know it./

M. M. Advise us more practically!/

M. W. Try it with the cheapest:/Blood!/
:/P A U S E/:

M. F. We unarmed?/

M. M. Our blood it will be!/
:/P A U S E/:

FIANCÉE:

No shame shall curb my fever for it!/
Human body! inexpressible wonder!/
Since I love you I feel it doubly blessed
and inviolate!/
O, the future in which we
shall be exalted!/
The deepest intimacy
of our bodies joins us!/
For the holy
fruit, which we share in the blood!/
When I go, I carry you with me./ And
when I sleep, you lie beside me!/
(Exit)

SON (*pressing her to him*):

FIANCÉE (*freeing herself from him*):

SON (*turning to the quiet pair in the background*):

MOTHER

SON:

MOTHER:

SON:

NURSE:

SON:

NURSE:

MOTHER:

NURSE:

SON (*smiling*):

I never equalled your father./ So all I
had was hoarded in you./ And you sac-
rifice it to your impulse./—Your right!/
Unjustly the urge of the race draws us
from you to the source which kindled it./
Yet I remain your debtor, as does every-
one born of woman./
And now you deceive yourself, what is it
that separates us?/
Is it not her lips, her
breasts, her body you desire?/
Is it al-
ways yourself/ you desire/ in the trans-
formation which you are forcing upon
her?/
Mother! do not confuse me!/
I am never
deceived by the thing I persist in!/
Come home, before it is dark!/
The fog
affects him./ Even as a child he lost his
way in the night!/
Old Marie! To you I am always a child./
Never free from your guardianship.
Why?/
Life wavers and no path holds to its goal./
If you stumble, who supports you?/
Truly his mother!/
Never as I!/
Quarrelling again in your care for me./
Come home, you women!/
This evening
belongs to you/equally divided between

Man! Come here!

(his face behind a gasmask, a glitter of metal under his gray covering, stops them, seizes the son by the shoulder, calls):

NURSE (grasping
the masked figure):

Here, your eyes!/
 Here, your eyes!

First through my body!/
 First through my body!

Away with the women! You know me!

I kept it from you; but now he is here./
He takes me from you and wipes out what
I was./ Go home, you women! Greet-
ings to the hearth!/
—

Who takes you, who extinguishes you for himself?/

What shall I do for you? Shall I die?/

Do not lacerate my breast, you women!/
Greetings to my bed, now abandoned!/
Greetings to my fiancée, now withering
away!/
Mother . . . Old Marie . . .
*(his voice fails, turning quickly he follows
the Masked Figure out to the left).*

MOTHER (*with a sudden start*):

Come, let us find him!/
 Come, let us find him!

(She and the nurse
hasten after him,
but in the fog many

masked figures surround and stop them.)

MOTHER (runs All—alike!
from one to the
other, tries in vain
to lift the masks
from their faces.
Desperate):

NURSE (*mumbling*): All—your child!/
 (The nurse looks at her watch.)

THE FIRST MASKED FIG-
URE: Form in line!

(The line forms toward the orchestra with the first figure at the head.)

MOTHER (*throws herself in his way*): Devil! Give me back my son!

FIRST MASKED FIGURE (*bares his sword and points to it*): For home and country—forward! for God, who is with us,—until death!

MOTHER (*beats her breast wildly*): Here—is his home, which calls him!/
Here is the city, which encircled him!/
And God—was above in the beat of both
hearts,—here! Here! (*falls.*)

NURSE (*carries her to one side*).

ONE OF THE
MASKED FIG-
URES (*tries to
step out of the ranks
but the leader raises
his sword*).

FIRST FIGURE: All! March!/ (*leads the column to the right!*
Exit.)

NURSE (*glancing at the fainting mother, murmurs*): Once again lost to us—/ in the night. . . ./

Curtain

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